

IN THIS ISSUE: { "LEST WE FORGET ANTON RUBINSTEIN"—BY MAURICE ARONSON
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MARY GARDEN IS APPOINTED GENERAL DIRECTOR OF THE CHICAGO OPERA

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Weekly Review OF THE World's Music

Forty-Second Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL LXXXII—NO. 3

NEW YORK, THURSDAY, JANUARY 20, 1921

WHOLE NO. 2128



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CHARLES L. WAGNER DECLINES POSITION OF BUSINESS MANAGER

By Rene Devries

At the Chicago Opera Association's board of directors' closed meeting, Thursday, January 13, Mary Garden was elected General Director of the association. The title of "general director" had only once before been given to an officer—the late Cleofonte Campanini, when he succeeded Andreas Dippel. The company then had Bernhard Ulrich as business manager. Last week Gino Marinuzzi resigned his position as Artistic Director to Herbert M. Johnson, who was to place that resignation before the board. This was done and the resignation at once accepted. Then, if all that is said be true, Herbert M. Johnson had to resign as Executive Director, his resignation being accepted at once, and the election of Mary Garden followed. A statement was issued by Harold F. McCormick, which informed the artists and other interested parties as to the change that had been made, to take immediate effect. Gino Marinuzzi remains as the head Italian conductor and Mary Garden will continue to appear in roles in which she is booked for this season as well as next. Her appointment as director of the company is for a like duration.

THE FAMOUS MUSICAL COURIER INTERVIEW.

The readers of the MUSICAL COURIER will recollect the lengthy interview that Mary Garden granted the MUSICAL COURIER representative last year, when this writer suggested to her her own name as head of the Chicago Opera Association. At that time she stated that if she were made the head of the company, she would give her services free of charge, and this she made a condition to the board. Mary Garden is a woman of her word, and no doubt under her able management the Chicago Opera Association will live not only until the end of next season, but for many years to come, as, though not wishing to divulge secrets at the present time, nor to guess at the future of the organization, it may be said as a matter of record that the writer is positive the Chicago Opera Association will not come to an end in May, 1922. Inasmuch as the daily papers used the interview secured by the writer from Mary Garden, to repeat what was then said would throw but very little additional light on the matter. Thus, it is better to give the readers of this musical paper "news" which as yet has not been published elsewhere.

THE 1920 SEASON.

At the close of the season of 1920 Mary Garden left Boston and came to Chicago at the urgent request of Harold F. McCormick. What took place at that interview this reporter does not know, but one thing is certain—had Mrs. Harold McCormick been of the same opinion then as her husband, a new manager would have been elected then and there. Probably Mrs. McCormick, who owns much of the stock of the company, thought that inasmuch as she, being a woman, could not act as president of the company, it would not be well to have even as strong a woman as Mary Garden at the head of the company. Whether or not Mr. McCormick suggested to Miss Garden to see his wife when in Switzerland, is another thing that this writer does not pretend to know; but what he does know is that Miss Garden saw Mrs. McCormick last summer in Switzerland, and what was then said is significant in the light of what has now taken place. Not that Mrs. McCormick at the time promised the position to Miss Garden, but she learned what kind of a woman Miss Garden is—a woman of brains and great ability; one who, it may be predicted, will make good.

THE WALSKA AFFAIR.

In March or February, 1920, a reporter of this paper was listening to auditions which were conducted at the Lexington Theater in New York by the management of the Chicago Opera Association, at which singers presented themselves before the managers and one or two directors of the company. One of them was Harold F. McCormick, and the other, Max Pam. Seated next to Mr. McCormick at that audition was Ganna Walska, who since then married Alexander Smith Cochran, the millionaire carpet manufacturer of Yonkers, N. Y., and other parts of the world. When it came Mme. Walska's turn to

sing, she so informed Mr. McCormick, who then answered her: "You do not need to sing. You are engaged anyway." Other auditions were heard. Mme. Walska did not sing, but when the list of sopranos was sent out her name was among them.

A few days after the season had started, Mme. Walska came to Chicago and took an apartment in the Blackstone Hotel. She was escorted by a private maid, a vocal teacher and a doctor. It was in her apartments in that hotel that



IZZY MITNITZKY.

The latest Russian violinist to make his debut in America, which he did on Monday evening, January 17, at Carnegie Hall, New York, winning enthusiastic applause and numerous recalls from an audience that filled the big auditorium. Mitnitzky comes from Kieff, and his principal studying was done under Professor Barmas of Berlin. The critics praised his tone, the Herald's writer, for instance, saying, "an exceptionally large tone and a good one, not only full, but of resonant and pure quality."

this reporter had the first and sole occasion to speak with her. She made on him a very fine impression as a woman of culture, full of magnetism, lovely manners and an exquisite speaking voice. Mme. Walska stated at the time that she was to make her debut with the Chicago Opera Association as Zaza and expressed then the hope that the Chicago public as well as the press would be kind to her. Laughingly, she stated: "Maybe they will not like my voice, but perhaps they will enjoy my dresses and my jewels," to which the reporter answered: "Let it be for this or that reason, you can be sure, madame, that the theater will be packed whenever you sing." Her answer showed her philosophy: "Probably they will not come to hear Walska, but to see Mrs. Cochran, the wife of a millionaire." This was said without any malice or arrogance, but rather with a touch of melancholy. She made a very

strong impression and her cordiality will long be remembered.

Two days after seeing Mme. Walska, this reporter knew that something would take place that would preclude her appearance at the opera. Being treated unkindly a few weeks afterward, she left abruptly, her departure being due, so it is said, to the managers, one of whom was re-

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"LOUISE" IS PRODUCED, AND METROPOLITAN AUDIENCE SHOWS ITS KEEN DELIGHT

After Twenty Years of Waiting, Opera Goes at Last Hear Famous French Work at Broadway House—Farrar Wins Another Victory—Harrold and Whitehill Also Achieve Well Earned Success

It took the Metropolitan twenty years to get around to giving that youthful classic among French operas, Charpentier's "Louise," but it may truthfully be said that, when at last the point was reached, the performance was of the first order—one that, perhaps, for all-round excellence has never been excelled. "Louise" is peculiarly a work that is eighty per cent. dependent upon "atmosphere" for its effect, and that atmosphere was created—created, too, by a cast that, in the principal roles, was three-fourths American. It was, happily, a performance in which there were no weak spots. Perhaps credit for that should go, in the first place, to Albert Wolff, who, with every new production under his baton, demonstrates why it is that his fellow countrymen are trying to keep him in France as musical director of the Opera Comique. But if Paris needs him, New York needs him more. There is, surely, less actual musical material in "Louise" than in any other operatic score of such length—the performance lasts only about ten minutes short of four hours. The themes are short, few of them are striking, and they are worked over and over again; but Wolff, bringing out every nuance of Charpentier's clever orchestration, succeeded in sustaining the musical interest throughout.

THE MISE-EN-SCENE.

In "Louise," depending so much on its mise-en-scene for its success, it may be in order to speak of the scenery and stage management before the singers. It was a bit surprising that, after all the money spent on the scenery of such works as, for instance, "Don Carlos," which Joseph Urban decked out gorgeously, but which will hardly survive the present season in the repertory, the Metropolitan seemed to feel that no special artist was required for "Louise," that is likely to stay on for some years. At least for the third act, with the background of Paris illuminated, something better might have been found. Julien's villa on top of Montmartre—with a piazza!—looks like no French villa that ever existed, and the background had a painful exactitude that took all poetry out of that most poetic of scenes. The indoor scenes were good enough. It is not the artist's fault that Charpentier houses Louise's family in a trick chamber with doors enough to put the ordinary French farce in the shade. The lighting was often tasteless. Who insisted on having the white footlights left on on one side of the stage during the moonlight of the third act, so that Louise could be seen? More poetry went by the board.

Samuel Thewman did the stage management. In what has been seen of his work so far, it is hard to discern where he is an improvement over Richard Ordynski. Certainly the latter was his superior in the handling of crowds and groupings, about all there is to the stage direction of "Louise," most of which is established by tradition by this time. His best work was shown in the sewing room scene, well handled on the whole. Perhaps some of its exaggerations were due to the participants and not to him.

THE CAST.

With the role of Louise, Geraldine Farrar added another to her long list of striking portraits. She was good in every respect, beyond all expectations. The vocal demands of the part are not especially exacting. Practically all of Louise's sustained singing comes in the third act, and Miss Farrar's voice was equal to the demands there. The character was splendidly composed from beginning to end and happily free from the exaggerations too frequently indulged in by her; and never has she looked handsomer than in the first act. Too bad that such an artist will indulge in over-costuming, as she did in the first two acts. A silk dress against her mother's calico and her father's corduroys in the first act, and a street costume in the very latest Parisian mode for the second (\$250 at the

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WALTER BRAUNFELS,
Composer of "The Birds," after Aristophanes, successfully produced in Munich.

BRAUNFELS' "THE BIRDS" MOST INTERESTING MUNICH NOVELTY

Chorus Strike Causes Inconveniences—Muck Succeeds the Late Otto Hess—Nicolai Reinfeld a New Opera Asset—Hausegger Arouses Enthusiasm

Munich, December 9, 1920.—A strike and a premiere! These were the two "sensations" of our Opera House within the last fortnight. Chorus and ballet went on strike because demands for more money were not immediately granted. To emphasize the demand work was stopped after the first act of a "Rigoletto" performance, but nevertheless the opera was played to the end—without chorus. But for this affront public sympathies might have been with the strikers; as it was, public opinion was biased from the first, and the ever dissatisfied chorus stood quite alone. Dozens of singers, among them well accredited names, offered their services; operas without chorus, "Walküre," "Siegfried," "Elektra," "Rosenkavalier," "Corregidor," etc., were given, and it became more evident daily that the strike would be lost. And so it came about, after a week of idleness, the strikers agreed to the terms offered to them by the management at the start.

Justice demands, however, the statement that the main body of our chorus is not at all radical but continually led on by agitators of questionable political color. Thus ended a comedy of which we saw its antecedent and sequel a few days later in the shape of a real premiere.

ARISTOPHANES OPERATIZED.

It was the first performance of a lyric-fantastical play, "Die Vögel" ("The Birds"), after Aristophanes, by Walter Braunfels, a pupil of Thuille and one of the most gifted of our younger composers. The libretto, comprising two acts, is an adaptation of the well known ancient Greek comedy, from which it differs only in its second half, beginning with the entrance of Prometheus, who in the original appears as a traitor with a humorous tendency, whereas in this latest version he turns into a prophet of the overwhelming, eternal might and glory of Jupiter. Accordingly Jupiter triumphs in the end over the megalomania of the birds, who relinquish their mad ambitions before the crushing splendor of the god.

The libretto, written by the composer himself, shows neither literary nor linguistic ambitions, but provides a splendid opportunity for musical development in the symphonic style, for the grouping of contrasting ensembles and for the evolutions of the ballet. Braunfels, who as a composer is really a strict adherent to absolute music, made the most of this opportunity. His music is moderately modern in style and of a most intimate beauty, which, however, is not revealed at first glance but demands serious occupation. A slight touch of classicism in the first act, an open avowal to the great romanticists from Weber to Pfitzner in the second, are pre-eminent. Lasting impressions are afforded by the beautiful scenes of the Nightingale and the ballet (Wedding of the Doves), which as a musical masterpiece stands by itself. The musical diction is wholly individual and has distinction; its greatest charm is an undercurrent of soulful warmth and artistic sincerity. An air of Mozartian grace, intermingled with a breath of apheric fantastical romanticism, hovers about this score, which in its technical details shows the master hand of an artist.

A FINE PERFORMANCE.

Yet it seems doubtful if this work can hold a place for any length of

Musical Activities In Europe

Beethoven Festival in Berlin Leaves Traces of a Longing for the "Moderns"—Hamburg and Cologne Both Witness First Performance of Korngold's "The Dead City"—Novelties a Feature of Geneva's Musical Activities—Max Mossel's Concerts in Liverpool Prove Interesting—Lugo, in Italy, Makes Much Over Pratella's "Aviation" Opera—Bologna to Produce Alfano's "Sakuntala"—Czech "Freebooters" Seize German Opera House in Prague—Stockholm's Concert Society Is Resurrected



OTTO KLEMPERER,
The very gifted young conductor of the Cologne Opera.

KORNGOLD'S NEW OPERA GIVEN SUCCESSFUL PREMIERE IN COLOGNE

Simultaneously with Hamburg, a Crowded House Enjoys This Novel Treat—Klemperer's Rapid Rise as Conductor and Composer—Music on the Rhineland

Cologne, December 9, 1920.—Simultaneously with the Hamburg production, the Cologne Opera House gave an extremely successful premiere of Erich Wolfgang Korngold's new musical drama, "Die tote Stadt." The house was crowded to its extreme limits. This is the first time that the young composer has attempted a long dramatic work, after his shorter earlier works, of which "The Snowman," by the way, was also ushered into publicity at Cologne.

Korngold, who is equally at home in all the departments of musical composition—chamber music, orchestral and pianoforte works—showed in this new production that he has ascended to the very apex of modern technic. His instrumentation, influenced both by Strauss and Puccini, once again aroused astonishment by the thorough and brilliant employment of every possible tonal effect. Schott's libretto, it is true, embraces everything that could enhance this inclination: visionary apparitions, serenades that remind one more of Venice than of "dead Bruges," dancers, children on a pilgrimage, processions with their full complement of bishops, knights and town councillors, and so forth. (For the story of the opera see the Hamburg letter in this issue.)

The performance was, on the whole, excellent, although the staging, arranged by Director Rémond, was not wholly convincing in its method of showing the contrast between the real and the visionary, as it is prescribed by the conjuror—especially in the case of the grotesque serenade before the Beguin Convent and the phantom procession in the hero's room. Frau Geisler-Klemperer was excellent as the dancer Marietta, from whom Korngold demands the triple art of a dramatic singer, a soubrette and a dancer. His vocal parts moving in very irregular intervals comprising manifold changes in rhythm, supply unheard-of difficulties. Tenor Schroeder was most convincing as the hero. The orchestra, under Otto Klemperer's genial guidance, was simply superb.

A RISING YOUNG CONDUCTOR.

Klemperer, whose name is already well known all over Germany, and who is shortly going to Spain to conduct Wagner opera in Barcelona, is one of the most interesting figures of our musical life. He is still one of the youngest German conductors, being only thirty-five years of age. Born at Breslau, he made his first studies under Iwan Knorr at the Frankfurt Conservatory. Later on he worked with Scharwenka in Berlin and with Hans Pfitzner, the composer of "Palestrina" at Strassburg. Originally he intended to become a pianist, but soon discovered his eminent gifts as a conductor, and started his practical career at Prague with Angelo Neumann, who has "fathered" such renowned wielders of the baton as Muck, Blech, Mikorey and Bodanzky. After having occupied the position of chief conductor at Barmen, Hamburg and Strassburg, he followed a call to Cologne, where he directs the most important operatic performances since 1917.

Klemperer is an able exponent of Mozart, yet at the same time a great pioneer of modern music. He has brought out in Cologne Weingartner's "Cain and Abel," Strauss' "Ariadne auf Naxos" in its new

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A VERY NOTICEABLE REACTION FOLLOWS BERLIN'S BEETHOVEN CELEBRATION

Modernistic Spell Begins with Oskar Fried's Concert and Makes Itself Felt in All Quarters—Carl Flesch Performs for First Hearing Artur Schnabel's Unique Sonata for Violin Alone

Berlin, December 27, 1920.—The Beethoven celebrations, which I reviewed in my last letter, reached their final climax last week with a festival performance of the ninth symphony under the direction of Dr. Karl Muck, in the Opera House, and ended, as they had begun, with the "Missa a Solemnis," this time sung by the vener-

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CARL FLESCH

(at the right), violinist, who recently "created" Artur Schnabel's remarkable sonata for violin alone—a violinistic "stunt" without parallel in recent times. Flesch is reported as coming to America in 1922-23 for a tour of the important cities here.



ARTUR SCHNABEL

(below), pianist and composer, whose violin solo sonata is the topic of the day among professional musicians in Berlin. This work was written in 1919 but played for the first time by Carl Flesch at the Neue Musikgesellschaft concert in Berlin.





Lest We Forget Anton Rubinstein

(1829-1894)

By Maurice Aronson

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ABOUT a quarter of a century ago Russia's music life was dealt a severe blow by the untimely death of two of its most illustrious and most distinguished representatives, Tchaikowsky and Rubinstein. Barely a year apart the elder, Rubinstein, followed the younger into the realm of shadows. Neither of them had been wholeheartedly and unreservedly identified with the art tendencies of modern Russian musical art, but their passing left a void that could not easily be filled. It is no empty play of words to refer to both as of greater importance to music in Russia than to Russian music as such. Rubinstein in particular had stood entirely aloof from the nationalistic tendencies of that coterie of Russian contemporary artists that had gathered about the banner of Balakireff, Borodin, Cui, Rimsky-Korsakoff and Moussorgsky. He defends his attitude toward the modern Russian school on the following grounds: In relation to instrumental (orchestral) music, it is the fruit of Berlioz's and Liszt's influence, and as regards piano composition, in addition thereto, that of Schumann and Chopin—but all in all of reflected national striving. Its creativeness is based not alone on complete control of technic and masterly coloring, but also on tonal absence of line and predominating formlessness. Taking Glinka, who wrote several orchestral compositions based on folk songs and folk dances (Kamarinskaja, Jota Aragonesa, Nuit à Madrid as their model, they also derive their thematic material from folk songs and dances, thus demonstrating the poverty of their own inventiveness and cloaking it under the name of "national art," "new school," etc. Whether one may expect in that direction something worth while in the future, I do not know. I should not wish to despair, however, for I believe that the peculiarity of the melodic, rhythmic and musical character of Russian folk music permits of some fruitful influence on music in general (I also deem Oriental music capable of it); furthermore, there are several representatives of this new school that are not without pre-eminent abilities.

RUBINSTEIN'S IDEAL IN ORCHESTRAL MUSIC.

Rubinstein seemed to see the ideal of his art entirely in instrumental (orchestral) music. Partly from inclination, partly from education, he went even so far as to term instrumental music a purely Teutonic art. The influence of modern German romanticism is undeniably recognized in Rubinstein's creative endeavors. To Mendelssohn and Schumann he felt himself particularly drawn. Little wonder that his Russian colleagues did not take him at his full worth and saw in him only a man distinctly devoted to the best interests of music in Russia, but foreign to their ideals, to Russian national music. It is in this dilemma that he refers to himself, not without a tinge of sarcasm, in a manner somewhat similar to James Huneker. "Rubinstein," the genial James says, "seems to have slipped between the stools of race and religion. Born a Jew, raised as a Christian and of Polish origin, never quite German, never quite Russian, he has been called the greatest pianist among composers and the greatest composer among pianists, yet has hardly received his just dues."

Tchaikowsky, also bitterly assailed in life for his leanings toward Teutonic art, shared with Rubinstein the fate of being repudiated by the Neo-Russians, but succeeded none the less in creating a distinct position for himself in his country as well as abroad. He valiantly fought to be recognized as a distinctly Russian composer and wrote to Mme. Von Meck, his benefactress, in that spirit: "I say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk tunes will be developed; often this happens of itself without intention, as in the finale of our [meaning the fourth] symphony. My melodies and harmonies of folk song character come from the fact that I grew up in the country and my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk music; also from this, that I love passionately the Russian character in all its expression. I am a Russian in the fullest meaning of the word."

AN ESTIMATE OF TCHAIKOWSKY.

John F. Runciman in his book, "Old Scores and New Readings," very felicitously expresses his valuation of Tchaikowsky and his leanings toward Western culture in the following words: "He has the Slav fire, rash impetuosity, passion and intense melancholy, and much also of the Slav naïveté. He has the Oriental love of a wealth of extravagant embroidery, of pomp and show and masses of gorgeous color, but the other, what I might call the Western civilized element in his charac-

ter, showed itself in his lifelong striving to get into touch with contemporary thought, to acquire a full amount of modern culture, and to curb his riotous, lawless impulse toward mere sound and fury."

Tchaikowsky's own attitude toward Rubinstein is well known from the interesting correspondence with his brother Modeste. He bore his mentor and friend Rubinstein all the veneration and admiration due him, but his compositions he liked not. It is a painful truth, perhaps, but it is only just to admit that in the same measure that Tchaikowsky's compositions are gaining in recognition and appreciation those of Rubinstein are losing ground. Fortunate indeed it is for Russian music that the musical art life of that country did not come to a halt with the

Jassy, in Bessarabia, Russia, the son of a Polish Jew and a German Jewess. On account of the persecution of Jews and for the purpose of preserving the precious talent of their children, Anton and Nicholas, the parents decided to adopt the Christian faith. A veritable "infant prodigy," Anton's instruction began at the age of four, and two years later he had outgrown the guidance of his mother, who, a splendidly equipped pianist, was his first teacher. The family had meanwhile moved to Moscow, where Anton was placed for further pianistic studies in the capable hands of Villoing, at that time the most prominent instructor of that city. His progress under Villoing's tuition was so phenomenal that he could already make his first public appearance in 1838, and two years later his master took him to Paris, where he aroused the interest and admiration of Liszt, Chopin and Thalberg. Encouraged by these great masters and by the enthusiastic attitude of the public in general, a continuation of the concert tour through Holland, England and Scandinavia was decided upon, and they did not return to Moscow until 1843.

Acting upon Liszt's advice to study music seriously in Germany, the following years were spent in Berlin, and at the suggestion of Meyerbeer, Anton was placed under the guidance of S. Dehn, one of the most prominent theoreticians of Germany. During these years Anton made serious studies in theory and composition, and the influence of Dehn may be traced throughout his entire activity as a composer.

HIS FATHER DIES.

In 1846 he suffered the loss of his father, and this unfortunate occurrence called his mother and brother to Russia. Quite unforeseen, Anton found himself deprived of all assistance and in the role of a supporter. A lad of seventeen, he turned his way to Vienna, where days of disappointment, of hardship, aye, even of hunger, awaited him. He went to Vienna with numerous social recommendations, but how little these availed him he learned soon.

One day—while in Vienna—Liszt happened to think of Rubinstein, and wondering how he had fared since his boyhood successes in Paris, with a strong escort of his ever present admiring and adulating disciples went out to find him. After a long search they learned of Anton's abode in not exactly Vienna's most fashionable residence district, and making their way to his address, found his garret quarters. Scouting at once the atmosphere of struggle and need Liszt concluded to await Rubinstein's return. Presently young Anton arrived and seemed not a little embarrassed at such an illustrious guest. Without much ado Liszt asked him to a good dinner, an invitation Rubinstein could ill afford to refuse, since the pangs of hunger had been upon him, and he confessed to Liszt that there were days when he lacked the means to pay for his meals. From this moment Liszt befriended him and helped him gain a foothold in the Austrian capital. The outbreak of the Revolution in 1849 caused him to return to St. Petersburg, where, attracted by his masterly playing, the Grand Duchess Helene became interested in him and appointed him chamber virtuoso, in which capacity he acquired the means to devote himself for eight years assiduously to composing. In this period falls the creation of some of Rubinstein's best known compositions.

AGAIN IN CONCERT.

After a further concert tour through Europe the Czarina appointed him court pianist, and, encouraged by the sympathetic attitude of the most influential circles of St. Petersburg, he founded in 1859, in co-operation with his friend, Carl Schubert, the Imperial Russian Music Society, and in 1862 the Imperial Conservatory, over both of which institutions he presided until 1867. In 1870 he was engaged to direct the Philharmonic and Choral Societies of Vienna. He then undertook further concert tours which extended as far as America (1872-73), where he appeared (also in association with the famous violin virtuoso, Wieniawski), in 215 concerts, receiving the—at that time—munificent fee of \$40,000. In 1882 he assumed for one season the directorship of the Imperial Music Society (St. Petersburg), and again from 1887-1890 also that of the Imperial Conservatory. He led at all times a nomadic life, returning into the circle of his family at his charming villa in Peterhof, the aristocratic and fashionable suburb of St. Petersburg, only for a few months every summer. In 1885-1886 he gave a cycle of seven historical recitals in the capitals of Europe that had for their object a chronological presentation of the development of his art. In genuine Rubinstein munificence he presented the same programs a day after the concert free (Continued on page 50.)



This is an interesting photograph of the Rubinstein brothers, Anton and Nicolas, as young men, dated at Chicago in December, 1872.

passing of these two great musicians, for there is no country at present that can pride itself with such a galaxy of talented composers as Russia. In the hands of Glazounov, Napravnik, Arensky, Scriabine, Liadow, Rachmaninoff, Leipunow, Medtner, Stravinsky, etc., Russian music is well taken care of. History, finally gauging the intrinsic merit of all art creations without fear or favor, has brought us already to the realization of the fact that, while there were and are Russian composers that have written more convincing music than Rubinstein, none of them meant more to the development of music in Russia and to the standing of Russia among the musical nations of the world than he. And if it be true that his laurels as a composer are waning, those that were offered him as one of the greatest pianists of all times are ever fresh. One need be but little of a prophet to foretell that the name of Anton Rubinstein will go down into history as one of the greatest and most brilliant exponents of the art of piano playing, though as a composer he will be remembered by only a few instrumental and vocal compositions that have succeeded in fixing themselves in public favor.

Anton Rubinstein was born on November 28, 1829, near



HINTS TO SINGERS

By Leon Rains

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[This is the eighth article of an interesting series of discussions on various topics of importance to the singer. In the previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," "Registers," "Buffs," "Respiration," "Application" and "Practicing." Other topics to be considered will be Memory, Diction, Nervousness, etc.—Editor's Note.]

SOLFEGGIO

(ARTICLE VIII)

*"In sweet music is such art:
Killing care and grief of heart.
Fall asleep, or, hearing, die."*

—Shakespeare in "Henry VIII."

OF all the systems offered to the student whereby he may learn to read music, I believe the tonic sol-fa, based upon the movable "do," is the most popular.*

That is, in England and America. On the Continent I cannot remember ever having heard of its being used. Fully appreciating the great service the movable "do" has rendered the student in aiding him to read music and in learning key relationship, I believe the stationary "do," always calling C "do," or C, the more useful to the pupil desiring to make a perfect musician of himself. For, by following this method, one gradually acquires absolute pitch, and absolute pitch, if one does not possess it, is merely a question of memory. One can prove this for oneself by adopting the following method: Strike A on the piano, or use a tuning fork; sing the tone several times and concentrate your mind upon the sound; then leave the piano and, at the expiration of about five minutes, sing the sound as you remember it and compare your tone with the piano. You will find that, after a very few days of practice, you can carry the sound of A in your mind with ease. It is then a simple matter to lengthen the intervals of concentration, the period between first striking the A and carrying the sound in your mind and again comparing your tone with the instrument. In a very few months, if this method is practiced several times daily, A has become fixed in one's memory so that one can sing it at will. And, by continuing the practice, it will not be long before the student will recognize the sound of A no matter where he hears it. Having once acquired the sound of A it is a mere bagatelle to judge other tones or keys by comparison.

While giving one's attention to the study of absolute pitch, I should naturally expect the student daily to practice

reading exercises, flowing melodies, as well as the careful study of intervals. Through a methodical study of the latter, he will strengthen his musical memory, and the practice should be continued until he is able to sing instantly any intervals from any given sound.

One will now find that no matter which system one uses when reading, whether the movable or stationary "do," that one has become a much better musician and sings A, not because it is such and such a tone of the key in which one is singing, but because one knows how A sounds, it being fixed in one's memory. Furthermore, it will not be difficult to discard the idea of "do, re, mi," etc., and read by intervals; or, what is more probable, absolute pitch having been acquired, one sings any tone desired on seeing the sign thereof.

Through the study of intervals, the student soon finds that he recognizes two or more sounds when sung or played simultaneously as certain chords, which will be of the greatest aid to him when studying harmony, a knowledge of which no singer should be lacking in. Writing music from dictation should also be carefully practiced.

Students may greatly aid one another if they would accept the following plan: Let one student play two or three measures, without accompaniment, from any musical composition that the second student is not familiar with and let him write that which he hears, not only striving to write the melody correctly, but the exact key and rhythm. Gradually, the exercises to be written may be lengthened, and when proficiency has been acquired, the melody should be accompanied with simple chords, which should also be written by the student taking the dictation. The students should, during each hour of practice, alternate in giving and taking dictation. I naturally look to the instructor to follow a similar plan and offer the above example to show the student how he may progress more rapidly.

The singer cannot begin the study of sight singing, absolute pitch and harmony too early, for it is of vital importance that he become a good musician.

I would warn all students against practicing sight singing directly before or after a singing lesson. To get the best results from a vocal lesson the student should train for each lesson as he would a concert, and, by so doing, he will find the method of great aid

to him when he begins his professional career. Sight singing, especially for the beginner who has to feel for his intervals, is very often detrimental to the voice and the student is very likely to misplace tones and give bad tone production in so doing. After a sight singing lesson I strongly recommend singing single tones and putting the voice in good condition again, and directly after a vocal lesson the student should rest as he would after singing before the public. When he again takes up his vocal studies he will find that the most beneficial employment will be correcting the faults the instructor last found with his voice.

I greatly disapprove of chorus singing for one who intends becoming a soloist, though I must confess that it is of great aid to beginners in learning to read music, to strengthen their rhythm and sense of harmony, and especially helpful in teaching them to sustain a second part. When the student has once learned to read he will find quartet singing of the greatest value to him; for he can at all times hear the other voices, learn to balance, and is not so likely to strain his voice as he might do if singing in a chorus. In reading music, while singing in the chorus, the student may not be certain of an interval and listen to his neighbor. In so doing he may get the right tone, but the chances are that he will also imitate his neighbor's faulty tone production, and no artist is so susceptible to imitation as a singer.

During the past few years the Japanese have made great strides in the study of Occidental music. Japanese singers and conductors are now appearing before us, and songs and compositions for orchestra by Japanese are being sung and played. There is also a movement afoot to bring Japanese players, with their, to us, almost unknown instruments, to America and have them give concerts of old Japanese music. How our public will take to the Oriental artists and their art remains to be seen, but it would not surprise me to find our composers adopting some of their instruments in the future when writing works, such as operas, that play in Japan or the Orient.

Whether the Japanese notation will be accepted is also a question for the future to decide. The Japanese notation is different from ours. Where our smallest interval is the half-tone, the Japanese use the quarter-tone. If we accept their instruments, there is no reason why the demand upon the singer to sing quarter-tones should not follow.

MUSIC IN VICTORIA

Victoria, B. C., December 13, 1920.—Victoria was privileged last month in hearing a pianist who ranks with the foremost of the day. Benno Moiseiwitsch attracted a large audience to the Empress Hotel, where he gave his recital under the auspices of the Ladies' Musical Club, an audience that was so enthusiastic that the artist was forced to give three extra numbers at the conclusion of his long program. From the opening Bach prelude to the final encore, "The Spinning Wheel," the pianist revealed fluent and flawless technique, imaginative interpretation and an exquisite touch, and one of the most pleasing features about Moiseiwitsch is his complete lack of pose or any sort of mannerism. It is to be hoped that he will make Victoria another visit before very long.

The Ladies' Musical Club is very energetic this year, and as well as bringing notable artists to the city, is putting on some excellent programs by local talent. A charming evening was arranged last month at the Empress Hotel, in which all French music was featured. Marjory Broley, a young pianist with a brilliant technique, gave some interesting numbers. Vernon Smith, one of Victoria's young violinists, showed promise in his artistic renditions, and Eva Hart and R. B. McKenzie, old favorites of Victoria audiences, pleased as they invariably do. A most interesting number on the program was Mme. Sanderson-Mongin's "Musical Readings," given with piano accompaniment, played most sympathetically by Mrs. A. J. Gibson. Mme. Sanderson chose Harancourt's "Le bent" and gave a delightful interpretation.

A Ladies' Musical Club "Informal" was held at the charming new home of Mrs. Clarence Hoard at the end of the month, those taking part being Reginald Cresswell, Eva Neal, Mary Peany, Monica Davie, Oliver Middleton, Mrs. Slade and Dorothy Dean. Several of these performers are pupil artists. The whole program was most enjoyable.

The old-time favorite, "The Yeoman of the Guard" was given a revival here during November by the Victoria Dramatic and Operatic Society. The company played to good houses for four nights, and the production was very creditable. Eva Hart, Mrs. Wendell Shaw, Mr. Petch, Mr. MacKenzie, H. Davies, and Mr. Hunter sang the leading parts. The proceeds of the entertainment were presented to the Navy League.

Mrs. Robert Baird, one of Victoria's coterie of charming singers, who possesses the rare gift of a true contralto voice, which she uses with musicianly ability, and Miss Izard, the young English violinist who has come to Victoria to make her home, made a short tour recently, going as far north as Prince Rupert where several recitals were given. Miss Manchester was the accompanist, and added no little to the success of the delightful programs rendered.

K. D.

Hadley to Conduct His First Symphony

Tonight, January 20, Leo Schulz will play the Schumann cello concerto with the Philharmonic Orchestra. Mr. Stransky presents the first symphony of Mahler and Mendelssohn's "Fingal's Cave" overture. Henry Hadley, the associate conductor of the Philharmonic Society, will participate in the direction of the concert at Carnegie Hall on Friday afternoon, January 21, conducting the performance of his first symphony, "Youth and Life." The remainder of the program is under the direction of Josef Stransky and includes Strauss' "Till Eulenspiegel" and the "Carnaval" overture of Dvorak, with Saint-Saëns' C minor concerto for piano and orchestra performed by Ellen Ballon, a young American artist. Josef Lhevinne will assist at the Philharmonic Sunday afternoon concert at Carnegie Hall on January 23.

Martino Opens School of Bel Canto

Alfredo Martino has opened a School of Bel Canto at 131 Riverside Drive, New York City. Many of Maestro Martino's pupils have gone directly from his studio to successful careers in opera and concert.

For the Convenience of Local Managers—

Mr. Paul Althouse begins a transcontinental tour of the United States at Billings, Montana on January 18th. His contracted appearances will carry him as far Northwest as Vancouver, B. C.—thence south to the Pacific Coast cities—and from San Diego eastwards to the cities of Texas. From there Mr. Althouse will travel to Tampa, Florida.

Mr. Althouse has reconsidered his decision to rest during the week of March 14 to 22. He is therefore available for appearances in cities between Sherman, Texas, and Miami, Florida.

MR. RUDOLPH GRUEN, *Accompanist*

Mrs. Messrs. HAENSEL & JONES, Aeolian Hall, N. Y.

SUE HARVARD

SOPRANO

of the Metropolitan Opera Company

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Carnegie Hall, New York



Photo by Lumiere, N. Y.

Miss Sue Harvard, an American soprano, well known on the concert stage, made her first appearance at the Metropolitan Opera House, singing the music of the Priestess in the first act. She was heard, but not seen, for all of her music is sung off stage. There was in her singing not only beauty and evenness of tone, but a fine feeling for the religious character of the melody which she presented.

New York Evening Telegram, December 19, 1920.

MARY GARDEN IN KANSAS CITY ATTRACTS RECORD AUDIENCE

Morning Musicales Series a Success—John Thompson Gives Benefit Concert—Allen Hinckley Directs "Messiah"—Marie Rappold Delights

Kansas City, Mo., December 13, 1920.—Mary Garden appeared recently at the Shubert Theater in the third of the Fritschy concerts and won an unqualified success. Vocally, her last aria, Charpentier's "Depuis le jour," was her best number. Gútia Casini, cellist, assisted her in selections by Schumann, Piatti, Chopin and his own arrangement of Sarasate's "Gypsy Airs." His tone was lovely, deeply resonant and mellow. Isaac Van Grove, a splendid musician, assisted both artists with helpful accompaniments.

MORNING MUSICALES SERIES.

For a fund to be used in educating talented girls, a series of morning musicales is being given at the Grand Avenue Temple, by the Mu Phi Chapter of the Mu Phi Epsilon Sorority. The organization, which includes in its membership some of the city's most gifted musicians, has planned well balanced and most enjoyable programs. On October 8 and November 12 those who appeared were Mrs. Arthur D. Brookfield, contralto; Alice Rae Johnson, soprano; Mrs. George M. Ryder, pianist; Mrs. Stuart Forbes, violinist; Mrs. Ralf Street, violinist; Mrs. Allen Taylor, soprano; Bernice Walker, pianist. Assisting artists were Dr. R. M. Weber, violinist, and A. N. Eaton, cellist.

JOHN THOMPSON'S BENEFIT CONCERT.

A concert was given by John Thompson on December 3, at the Shubert Theater, for the benefit of the St. Luke's Hospital building fund. That the benefit was more than one sided was attested by the large audience's hearty enthusiasm for the artist's work. The facile technique and artistic finish with which he endowed a program of Brahms, Chopin, his own attractive transcription of Sarasate's "Gypsy Airs," and an unusually well interpreted and interesting modern group of Ravel, Debussy and Dohnanyi, and other numbers and encores, was remarkable. Kansas City music lovers wish Mr. Thompson would give more recitals.

THOMPSON PUPILS.

The three concerto recitals given by his artist-pupils December 6, at Conservatory Hall, reflected the same sound musicianship disclosed in his own performance. Julia Le Vine played Chaminade's concertstuck brilliantly. To Liszt's E flat major concerto, Mary McKee gave a balanced musically interpretation. Pearl Roemer, who is exceptionally gifted, played introduction and allegro by Godard. Mr. Thompson, who played the second piano accompaniment for the soloist, was given an ovation at the end of the program and was urged to play.

On December 10, Catherine Hatch, also an artist-pupil of Mr. Thompson's, and one of more mature qualities, presented a program which included numbers by Bach-Tausig, Beethoven, Mozart, Chopin and MacDowell. Much praise was given her sane, unaffected performance.

ALLEN HINCKLEY DIRECTS "MESSIAH."

Choirs of St. Mark's and Independence Avenue M. E. Churches, under the leadership of Allen Hinckley, gave an excellent performance of "The Messiah," December 10, at the Independence Avenue Methodist Episcopal Church. The soloists were excellent. Mrs. George Cowden, soprano; Mrs. Allen Hinckley, contralto; Charles Aiken, tenor, and Arthur Howson, bass, made up a quartet which deserves much praise. Helen Sailors was the satisfying organist. Mr. Hinckley displayed notable ability as a leader of oratorio.

POWELL WEAVER ARRANGES FOR PIETRO A. YON'S MASTER CLASS.

Powell Weaver, who has appeared in several very successful organ recitals in the past year, has announced plans for Pietro A. Yon's organ master class to be held here April 5. Two lessons a week will be given by Mr. Yon for a period of five weeks.

MARIE RAPPOLD IN ATKINS HALL.

Marie Rappold, soprano, assisted by Lena Coen, pianist and accompanist, and Margaret Fowler Forbes, Kansas City violinist, gave a delightful concert to an audience that filled the hall, November 9.

EVALINE HARTLEY IN RECITAL.

In her program of early Italian, modern French, modern English and modern American songs, Evaline Hartley was capably accompanied and assisted by Elva Faeth Ryder. Miss Hartley sings with much restraint and has a pleasing, evenly developed voice. Mrs. Ryder's refined,

imaginative style was brought forth in an attractive group of compositions by Rudolph Ganz.

SMITH COLLEGE BENEFIT CONCERT.

On December 9, Martha Atwood, dramatic soprano, and Jack Sears, baritone, gave a concert under the auspices of the Smith College Club. The artists had for their accompanist Elva Faeth Ryder.

ST. OLAF'S CHOIR COMING.

M. H. Hanson was in Kansas City this week arranging for the concert in April of the St. Olaf Choir. The interest here in fine choral singing, and particularly in the works of Bach and Handel, has been fostered by the annual festival at Lindsborg, Kan., which is only a short distance from Kansas City. B. P. L.

Bruch Memorial Concert at MacDowell Clubs

Preceding the memorial concert of compositions by the late Max Bruch at the MacDowell Club, January 6, Chairman Charles Cooper, of the Club, read an interesting sketch of the life of that composer, written by Otilie Sutro. He died last October at the age of eighty-three, visited the United States in the '70s, and spent most of his life in England and Germany. He "felt best when working the hardest," said Miss Sutro.

The program, of charming chamber music nature, began with the Scotch fantasia, introduced in Germany by Sarasate

Sang with much grace and with felicitous and characteristic expression. Her French diction is excellent.—*New York Times*, December 14, 1920.



MAY PETERSON
SOPRANO

Metropolitan Opera Company

Concert Direction
Music League of America,
1 West 54th St., New York

© Ira L. Hill

about 1881 (the writer was present). Into this characteristic work Daisy Kennedy, violinist, with Walter Golde at the piano, put much artistic effort, resulting in a fine performance. George Harris, called on at the last moment, sang a group of new songs (singing from the "green proofs") and the aria from "Arminius"; his ease of singing, as well as dramatic impulse, brought his voice to the fore in quite the best singing he has lately done. May Mukle played the "Kol Nidrei" cello solo with devoted interpretation. A number of particular charm was the andante, "Song of Spring," for two violins, piano and organ, played for the first time "in any country" (said the program) by Rudolph Polk, Alexander Bloch, Mrs. Bloch and Mr. Humiston. The lovely, natural music, flowing, full of melodiousness, stopped all too soon. The Norse suite for two pianos, played with the unity of ensemble for which the Sutro sisters are famous, closed the program, which was heard by an audience perfectly attentive and vastly appreciative of its component parts.

John Prindle Scott's New Easter Song

A new sacred song for Easter, "Light's Glittering Morn," by John Prindle Scott, is just announced by G. Schirmer, Inc., publishers. It is issued in two keys, for high and low voice.

MINNEAPOLIS SYMPHONY PROGRAMS WELL LIKED

Conductor Oberhoffer's Forces Present Interesting Works—Myrna Sharlow and Katharine Goodson Appear as Soloists—Thursday Musical Club Program—Orchestral Art Society Concert

Minneapolis, Minn., December 26, 1920.—Marie Hoover Ellis, pianist, was the soloist with the Minneapolis Symphony Orchestra at the Auditorium on December 12. The orchestra played with great depth of tone and fine shading a program which consisted of the French military march (Schubert), Episode "Carneval in Paris" (Svendsen), symphonic poem, "The River Moldau" (Smetana), intermezzo by Liadow, and the second Liszt rhapsody. Emil Oberhoffer directed with great fervor and his men played with deep, full tones and fine nuance.

MYRNA SHARLOW WITH SYMPHONY.

On December 19 the Minneapolis Symphony offered to the great audience that always greets these players a program of extreme interest. The "Oberon" overture by Weber and the Beethoven No. 5 symphony in C minor were prime favorites. The "Aubade" by Luigini (for woodwinds and harp) received tremendous applause while Chabrier's "Espana" closed the afternoon with snap and spice that sent everyone home wishing for more.

Myrna Sharlow, soprano, sang the "Jewel Song" from "Faust," by Gounod, and Micaela's air from Bizet's "Carmen." Her voice is of a splendid quality and her interpretations have poise and maturity. She shows the time and care she has put on her voice, and her success was well merited.

KATHARINE GOODSON SOLOIST WITH M. S. O.

A gala concert was given by the Minneapolis Symphony Orchestra on December 17 when Katharine Goodson was soloist. She chose as her vehicle of expression the Brahms concerto. Her playing was characterized by depth and brilliance of tone and fine rhythm. No pianist for some time has given a more scholarly reading of a great work. She was recalled many times and graciously responded with short selections which delighted her audience.

The orchestra was at its best in Beethoven's overture "Leonore," op. 72, No. 3, and the A major symphony No. 7, op. 92. The members played as one man and followed the inspired baton of Emil Oberhoffer better than at any concert before this season. It was a joy to hear.

THURSDAY MUSICAL CLUB PROGRAM.

The Thursday Musical Club gave its bi-monthly program at the First Baptist Church, December 16, with the Choral Club (of its own members) in the first appearance this season. Much credit is due Hal Woodruff for his intelligent manner of conducting which brought out many beautiful phrases and a lovely quality of tone. Only two members are in this club from last year so this is new material. In a program of six widely diverse songs, the club sang with precision and good understanding. Two songs were accompanied by Ruth Anderson, violinist, and Esther Sandford, cellist.

Mrs. Howard W. Bishop, contralto, created a favorable impression in her singing of Coombs' "Star of the East." Elvina Chenevert-Lawson played the organ with fine effect in Callaerts' "Meditation" and Barret's "Christmas Offering."

Mayme Forsythe-Frank was the soloist to be accorded an ovation for her excellent voice, fine diction and charming personality. She sang Bartlett's "Sleep, my Jesu" and Stickles' "The Angels' Song." The whole program was artistically accompanied by Elsie Wolf.

ORCHESTRAL ART SOCIETY PROGRAM.

December 14 saw the West High School Auditorium packed to suffocation to hear the first appearance of the Orchestral Art Society of seventy-five players, under the able direction of William MacPhail. These players meet weekly and spend an instructive evening, following the magnetic baton of Mr. MacPhail, so that a concert given by them is an "event" of more than amateur note. Nicolai's "Merry Wives of Windsor" was the most difficult number played and it was the best played. Other numbers were well rendered.

Clara Williams, soprano, always sings delightfully but this was one of her best appearances. Not only is her sweet voice a pleasure to hear but her poise and modesty make her one of our leading vocalists. R. A.

Helen Stover at Hippodrome

Helen Stover will sing at the New York Hippodrome on Sunday, January 23.

Illingworth to Teach Song Interpretation at Saenger Studios

Mr. Illingworth's sensational success at his recent New York recitals sent many anxious inquirers seeking lessons from him. Mr. Oscar Saenger has prevailed upon Mr. Illingworth to meet this demand, and now announces the engagement of the distinguished lieder singer to give instruction in his specialty of lieder and song interpretation in English, at the Saenger Studios. Classes are now being formed and information for individual and class tuition may be obtained from Miss L. Lilly, Secretary, 6 East 81st Street. Telephone 687 Lenox.

GIACOMO RIMINI

ACHIEVES TWO OF THE GREATEST TRIUMPHS

of Chicago Auditorium in

"FALSTAFF" and "LINDA"

Falstaff

"Rimini is said to have had intimate advice from TOSCANINI, who first conducted this opera under Verdi's supervision, as to the interpretation of the role, and the humorous, unctuous and amusing operatic figure is played and sung by this well-known baritone with rare completeness and artistic detail. In fact, it is a masterpiece of operatic characterization and earned for him much applause."

Chicago Daily News, Dec. 16.



Photo in circle © Victor Georg

Linda di Chamounix

"On Wednesday night he played the Shakespearean King of Fools and Gluttons, and last night his 'Antonio' was a strong contrast to emphasize his remarkable versatility. The vocalization of these two widely different roles was executed with great artistry. He makes admirable use of mezza voce and pianissimo effects. The years, we believe, will make him one of the most artistic singing actors in the world."

Chicago American, Dec. 17.

GIACOMO RIMINI AS "FALSTAFF"

Rimini's "Falstaff" has grown immensely since we first heard it, as has his histrionic impersonation of the part. The voice is solid and firmly produced throughout, and he has learned to shade his singing more artistically.—*Chicago American*, December 16.

Even in Italian, Rimini made much of the portly knight. The rôle is very much of a work of art with him. He uses an excellent makeup for the part, and his voice gets very nearly as rotund and rolling as his figure.—*Chicago Daily Journal*, December 16.

Like a rock of lyric reliability Rimini looms up mightily against the operatic horizon as a character actor. He slips into a rôle like an eel into water, and immediately it becomes his natural element.

He created a moment of decided dramatic intensity at the end of the second act, when, as Linda's father, he denounced and disowned her.—*Chicago Tribune*, December 17.

Mr. Rimini gave a good, old-fashioned portrayal of the father, something after the manner of the father in "Hazel Kirke," if any of you can remember back as far as that. I cannot recall a stage father of just that kind since the days of "Hazel Kirke" or I would not put your memories to such a test. The audience liked to hear him denounce his supposedly erring daughter and applauded him cordially.—*Chicago Tribune*, December 17.

Shakespeare's fat, swaggering braggart, Sir John Falstaff, lived again last night in Giacomo Rimini's impersonation in Verdi's opera, "Falstaff," in the Auditorium.

The heavyweight knight, who is stuffed into a basket of soiled laundry and dumped into the river in his adventures of love, was the very embodiment of conceited self-assurance as Rimini delineated him. The waddling gait, the expressive gestures, the silly smirk, made the ridiculous mountain of flesh a laughable and deliciously humorous figure. He was especially delectable in the scene where Falstaff dolls up in ribbons and gloves. Rimini's singing was in keeping with the excellence of his acting. His voice has improved enormously since he was first heard in Chicago.—*Chicago Herald and Examiner*, December 16.

Here was an admirable portrayal of the famous bibulous knight. His shrewd pantomime and vocalization mirrored every mood of the titled scoundrel. Recall the hamper scene, where, stifling, he breast the billows of soiled clothing drowning him, and made piteous protest.

The interview in the second act with Dame Quickly, which ran the whole gamut of bumptious conceit. His splendid handling of that piece of master recitative, the Honor monologue, in the first scene. His dejected soliloquy at the beginning of the third act, when, consoling himself with a baby bathtubful of sack, he ponders his disagreeable experiences.—*Chicago Tribune*, December 16.

The performance was decidedly worth while, because of Galli-Curci's singing and the excellent acting of Giacomo Rimini in the rôle of Linda's father. Rimini did some of his best singing, as well as his best dramatic work, last night.—*Chicago Herald and Examiner*, December 17.

Giacomo Rimini, in his rôle of the father, Antonio, displayed his versatility as a singing-actor of adroitness and talent. The change from the comedy rôle of the previous evening, that of "Falstaff," to the dramatic part of last night was accomplished both vocally and delineatively with facility and success.—*Chicago Daily News*, December 17.

Surrounding and setting off the gentle pathos of her part of the opera was Giacomo Rimini, who looked strangely like Abraham Lincoln in black knickerbockers. Rimini sang and comported himself with as much vigor as though he had not made one of the successes of his career the night before.—*Chicago Daily Journal*, December 17.

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ERNEST BLOCH CONDUCTS HIS OWN SYMPHONY WITH CLEVELAND ORCHESTRA

Sokoloff Appears as Soloist on Notable Program—Cleveland Orchestra Chorus Pleases—Music at Women's City Club—Kubelik Attracts Capacity House—Other Items

Cleveland, Ohio, December, 31, 1920.—The last week of the old year witnessed far more than its share of entertainments and musicales. Not a day has passed since Christmas but that some entertainment or concert, of considerable merit, has been given.

Last evening interest centered on the symphony concert in Masonic Hall, which many Cleveland music lovers weathered zero temperature to attend. Ernest Bloch, musical director of the Cleveland Institute of Music, enacted the stellar role, conducting his symphony in C sharp minor. This was the fifth production anywhere of this work, which was composed in Munich. The work consumes an hour and was accorded the delighted praise of those present, who recalled the composer-conductor many times. Cleveland is very proud of its symphony orchestra, and with reason, but on this occasion many of its most ardent admirers were astonished by the beauty of tone and nicety of nuance, the members responding to the slightest indication of the leader's baton.

This concert was still further notable in that Conductor Nikolai Sokoloff appeared as soloist, playing the Chausson

"Poeme" for violin and orchestra, with that beauty of tone and facility of technic which ever characterizes his work. Arthur Shepherd wielded the conductor's baton for this number, making a trio, since Mr. Sokoloff performed a like service in the Chabrier "Bouree Fantastique" which closed the program.

CLEVELAND ORCHESTRA CHORUS' SUCCESSFUL DEBUT.

The Cleveland Orchestra Chorus was heard for the first time Sunday, December 26, at an afternoon concert in Masonic Auditorium. Under the direction of Arthur Shepherd, choirmaster, the chorus sang its way to popularity. In addition to the choral numbers, an attractive selection of orchestral pieces was given, all of which added to the attractiveness of the program.

Mr. Shepherd conducted the entire program. Directing choral bodies has been an important part of Mr. Shepherd's work before coming to Cleveland. In Boston the Musical Art Society and the Cecilia Society were under his leadership, and reached their high position among American choruses largely through his guidance. Doris Stadden

Kaser, who is well known in Cleveland as a contralto, was the soloist.

MUSIC AT WOMEN'S CITY CLUB.

The Women's City Club was active during the week. On Sunday afternoon, December 26, the hospitality committee presented a group of young people from the Music School Settlement in an interesting program.

On Wednesday afternoon, December 29, Arthur Shepherd lectured before the club.

KUBELIK ATTRACTS CAPACITY HOUSE.

On December 19, Jan Kubelik, famous Bohemian violinist, appeared at Masonic Hall before a capacity house, this being the fourth concert of the Bernardi course.

As an added attraction, Eugenie Baron-Fonariova, Russian soprano, appeared on the same program. The French pianist, Pierre Augieras, likewise a newcomer, officiated as accompanist for both violinists and singer, and was also heard as soloist in a rarely performed work of Chopin.

TWO COLLEGE GLEE CLUBS.

Singing Christmas Carols and popular songs, the Harvard Glee Club, comprising seventy odd members, appeared December 23 at the new Masonic Auditorium. The concert met with the approval of all, and time after time the singers were called back by long and loud applause. Several hundred Cleveland music lovers attended the concert.

Hotel Statler was the scene of a delightful concert Monday night, December 20, when the Yale glee, banjo and mandolin clubs appeared before nearly a thousand people. The boys sang and played their way straight into the hearts of their audience, and everyone declared the entertainment one of the best of its kind heard here in many seasons. The program was arranged to make as wide an appeal as possible, and included two noteworthy compositions by the late Horatio Parker, dean of the Yale music clubs.

STATLER MORNING MUSICALS.

Emilio De Gorgozza, baritone, and Hans Kindler, cellist, appeared on the program at the regular Monday morning musicale at Hotel Statler, December 20. Included on the program was a list of lyrics and an uncommonly large proportion of novelties. Kindler was formerly principal of the cello section of the Philadelphia orchestra.

BLOCH LECTURES.

Patrons of chamber and symphony music attended in large numbers at the first of a series of ten lectures given Tuesday, December 14, by Ernest Bloch at the Cleveland Institute of Music. Mr. Bloch illustrated his talk on "Musical Appreciation" on the piano.

NOTES.

The Christmas portion of the oratorio of "The Messiah" was sung December 19, at St. Paul's Church, Euclid avenue and East 40th street, the soloists being Ethel Mae Bagnall, soprano, and Sara ReQua Vick, contralto.

The East End Baptist Choral Society inaugurated a series of monthly musical services with a Christmas cantata on December 19. Gertrude Bishop Grigor and Harry D. Cole were the assisting soloists. The newly organized chorus consists of forty voices under the direction of Edwin L. Bottle.

The Cleveland Institute of Music at 3146 Euclid avenue, which recently opened its doors to music students, already reports a large enrollment. Ernest Bloch, director, announced that big things are being planned by the institute for 1921.

Music featured the homecoming, Tuesday evening, December 21, at Glenville High School, of Winifred Rader, pianist, who delighted the gathering with her work at the piano.

A recital was given December 21, by Solomon Golub, Jewish composer and singer, at the Duchess Theater. The program consisted of songs composed by Mr. Golub, which were sung in Yiddish. Arthur A. Hauser, cellist, played obligatos, and piano accompaniments were rendered by James Charnley.

Pupils of Harrison M. Kerr were heard in a recital of piano music December 28, at Channing Hall.

Thomas Wilfred, the modern troubadour, singer and player of the twelve-string arch-lute, gave an entertaining program of old folk songs and ballads on December 29, in the auditorium of the Cleveland Art Museum.

Conspicuous among the entertainments of the passing week was the much-heralded masque given by the Cornell Club at the Duchess Theater, December 27.

"Oh My Omar" was brought to the Elks' Hall, Monday and Tuesday nights, December 27 and 28, by the Ohio State University Club. Several Cleveland boys were included in the cast.

The piano pupils of Ida Kramer-Mervine gave a musicale at the studio of Charles E. Clemens, 912 Arcade, on Tuesday evening, December 28. In connection with this, Mrs. Mervine gave an interesting talk. C. S. G.

George Engles Now General Concert Manager

George Engles announces his entrance into the field of general concert managers. In the future he will not only manage the concerts of the Symphony Society of New York with which he has been associated for the past twelve years, but will also manage a few solo artists of foremost rank in the concert field.

Paul Kochanski, Polish violinist, will be the first artist to be presented under Mr. Engles' management. Kochanski recently made his London debut with the London Symphony Orchestra under Albert Coates. He will arrive in New York early in February, and will make his first appearance in America with the New York Symphony Orchestra, Walter Damrosch, conductor, in Carnegie Hall, February 14, at a special symphony concert.

Detroit Symphony in Second Concert Here

The Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, which created such a highly favorable impression when it played here recently, is announced for a second concert at Carnegie Hall on Wednesday evening, February 2. Mischa Levitzki will be the soloist in the Saint-Saëns G minor concerto. The orchestral numbers include the Beethoven "Leonora" overture, the "Scotch" symphony of Mendelssohn, and the prelude and "Love Death" from "Tristan and Isolde."

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will book concert engagements in this finely appointed auditorium during the season 1921-1922, by arrangement with Mrs. Oscar Hammerstein.

Note: A few open dates are available for the present season: Sunday afternoons and evenings beginning March 6 up to June 1st and also the afternoons and evenings of March 7, 8 and 9.

FOR NEXT SEASON: The annual seasons of the San Carlo Grand Opera Company, Pavlowa and her Ballet Russe and the Chicago Opera Association will take place as usual at the Manhattan. During the remaining and intervening weeks the auditorium will be devoted mostly to concerts.

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Dress Circle	587
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Family Circle	745

(For recitals of an intimate nature, where the full seating capacity is not required, the family circle can be shut off.)

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THE BOSTON SYMPHONY VISITS PHILADELPHIA

Local Orchestra Also Gives Excellent Programs—Cortot and Kreisler the Soloists—Sixth Samaroff-Stokowski Recital—Metropolitan Presents "Bohème"

Philadelphia, Pa., January 7, 1921.—It is seldom that Philadelphia hears such a superior interpretation of Beethoven's sixth symphony as was offered at the Academy of Music, Friday afternoon, December 23, and Monday evening, December 27, by the Philadelphia Orchestra with Dr. Stokowski conducting in his usual firm though pliant artistic and masterly manner. The house was jammed with hundreds of music appreciators whose spontaneous, energetic and prolonged applause at times threatened the continuity of the performance. Stokowski's interpretation of Beethoven is so well known that anything which could be said here would simply be superfluous. The second Hungarian rhapsody from Liszt was next given with a splendor of revelation that well deserved all the applause given it. Two nocturnes, "Nuages" and "Fetes," from Debussy, were exquisitely done, while Wagner's overture to "Rienzi" was the concluding number of this very enjoyable program.

SIXTH RECITAL BY SAMAROFF AND STOKOWSKI.

The sixth recital of the Beethoven sonata series, being given in the ball room of the Bellevue-Stratford Hotel by the authoritative pianist, Olga Samaroff, with Dr. Stokowski as lecturer, occurred Wednesday night, December 29, before a very large audience which thoroughly enjoyed every minute of the evening. The remarks of Dr. Stokowski were vital and to the point. Moreover, his pedagogic skill—or is it intuition?—was brought into full play in elucidating either divisions of the sonata, or the form as a whole. Mme. Samaroff played the following sonatas as part of the lecture with unusual skill, feeling and artistic understanding: op. 79, G major; op. 81a, E flat; op. 54, F major; op. 57 (Appassionata), F minor.

CORTOT WITH BOSTON SYMPHONY.

Before an audience, leaving much to be desired in point of numbers but nothing as applied to enthusiasm, the Boston Symphony Orchestra presented a well balanced program in a highly pleasing and fascinating manner at the Academy of Music on January 3. Alfred Cortot, the soloist of the evening, won additional praise, and if such a thing is possible, established himself more firmly in the hearts of a Philadelphia audience, which is traditionally none too easily moved or won to a display of mere surface enthusiasm. Mr. Cortot offered the Saint-Saëns fifth concerto with great warmth of tone, authoritative technical command and splendor of interpretation.

KREISLER WITH PHILADELPHIA ORCHESTRA.

Mozart's "Don Giovanni" overture, the violin concerto from Beethoven played by Kreisler, with the closing number found in Rimsky-Korsakoff's symphonic suite "Scheherazade," formed a program of wonderful beauty and symmetry. Mr. Kreisler appeared for the second number of the evening and his entrance was the signal for an outburst of applause and acclamation that held up the opening of the concerto for many minutes. It was played in a broad style and tone. The concluding number, "Scheherazade," with its bizarre colorings, oriental rhythm and spots of plaintive beauty, proved a magnificent tone picture that aroused unstinted applause.

PHILADELPHIA OPERA COMPANY GIVES "FAUST."

The Philadelphia Opera Company gave a very creditable performance of Gounod's "Faust" on December 16. The audience was intensely appreciative, and numerically encouraging to the management endeavoring to establish a local held for civic grand opera in this city.

The staging proved commendable, while the work of several members in the cast was of a high order. The authoritative manner in which Italo Picchi sang and acted the part of Mephistopheles was given spontaneous tribute. The vocalization of Domenico Paolesia was always pleasing and clear. Jeane Karola made an attractive Marguerite and sang with more than usual warmth. Others in the cast included Luigi Dalle Molle, Anita Klinova and Barducci.

MEYER PUPILS HEARD.

Otto Meyer, violinist and teacher, with Miss Watson and Miss Love, presented their pupils in an interesting program at the home of Mrs. Daniel Moreau Barringer, Philadelphia, on December 5. The pupils participating in the program were Dorothy Lee, Jules Sternberg, Gurney Mattox, Elizabeth Barringer, Dorothy Hodge, Sarah Barringer, and Dolly Thayer. Robert Armbruster was the accompanist. On November 20 their pupil, Dorothy Hodge, gave a violin recital, assisted by Muriel Hodge, pianist, at Mr. Meyer's studios. Her program included the sonata in G minor of Tartini and the "Sonata Exotique."

METROPOLITAN OPERA COMPANY PRESENTS "BOHEME."

Balance of cast, orchestra and smoothness of action evoked unlimited outbursts of enthusiasm at the Academy of Music, Tuesday evening, January 4, when the Metropolitan Opera Company presented "La Bohème" before a packed house. Gigli, as Rodolfo, is a convincing portrayal of the part. Picco was the Schaunard and his work was both spontaneous and effective, while Palo Ananian displayed his usual points of merit as Benoit. Needless to say, the Mimi of Frances Alda was of first rank. Her acting was in every respect equivalent to her splendid vocalization. A new Musetta in the person of Anne Rosella made a decided hit; she was not only vivacious and demure but her voice possessed a very real charm. The rest of the cast included Audisio as Parpignol; Antonio Scotti as Marcello, and Giovanni Martino as Colline. Papi conducted and always held his forces with a degree of perfection that made the ensemble an achievement of beauty.

G. M. W.

Jules Falk on Tour

Jules Falk, the violinist, gave a recital in Wilmington, Del., on January 7. Three days later he began his tour of the Middle West at Bloomington, Ill., a tour which will include most of the principal cities in Illinois, Missouri, Arkansas, Tennessee and Kentucky. He will return East in April to fill engagements here.

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BALTIMORE HEARS FOUR ORCHESTRAS IN WEEK

Boston, Philadelphia, New York Symphony and Local Organization Give Programs—Artists of Note in Recital

Baltimore, Md., December 17, 1920.—One of the great artistic events of this season was Margaret Matzenauer's recital on December 4. The great artist was at her best, and evoked a furore of enthusiasm.

December 8 brought the second concert of the Philadelphia Orchestra, under the magnetic Stokowski, the soloists being Dr. Thaddeus Rich and Michael Penha. The most interesting feature of the program was a wonderful performance of the Paris version of the "Tannhäuser" overture and bacchanale.


Cecil Fanning gave a delightful and interesting recital at the Peabody Conservatory on December 10.

The third Baltimore Symphony concert took place on the afternoon of December 12, with Ruth Ray as soloist in place of Helen Jeffrey, who has injured her hand. The orchestra played the Haydn G major symphony delightfully. Miss Ray gave evidence of her excellent technical equipment in the difficult E minor concerto of Mendelssohn.

Eugene Yaay appeared in Baltimore, after a long absence, on December 9. His playing was as clear and as spiritual as ever.

The last two organ recitals by the Baltimore Chapter of the American Guild of Organists were given by Frederick R. Huber and Alfred R. Willard, on December 8 and 15 respectively.

On December 13 Mme. Homer and Louise Homer gave a joint recital at the Lyric.



Frederick Gunster
TENOR

NEW YORK TIMES.
"What he does is musical, finished as if in miniature; often elegant, and has sincerity. His group of Grieg's songs was sung with taste and poetical feeling. Mr. Gunster's phrasing was excellent and made itself felt as growing naturally out of the musical substance of the song."—Richard Aldrich.

MANAGEMENT: HAENSEL & JONES
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The Boston Symphony Orchestra presented a fine program early this month, on which occasion Frances Alda sang superbly.

The Symphony Society of New York played on December 15, introducing an interesting novelty by Casella. Frieda Hempel was the charming soloist. D. L. F.

Goldenberg Pupils in Recital

Albert Goldenberg, well known violin pedagogue and preparatory teacher to Prof. Leopold Auer, presented two very talented pupils—Nathan Radoff and Irma Frisch—in recital in Memorial Hall, Brooklyn, on the evening of Thursday, January 6. The two young violinists disclosed merits of a surprising order, not only in technical and tonal development, but their playing also revealed interpretative qualities rarely found in artists of such tender years. Master Radoff, who is fifteen years old, commenced his studies with Mr. Goldenberg (his only teacher) seven years ago. His sincerity and close application won for him a free scholarship. The young violinist played an exceedingly difficult program comprising "Faust" fantasia, Wieniawski; "Nocturne," Chopin-Sarasate; "Fair Rosemarin," Kreisler; "Serenade," Schubert-Elman; "Zephyr," Hubay, and "Zigeunerweisen" (by request), Sarasate. His performance of these numbers, particularly "Zigeunerweisen," elicited long continued applause which bordered on an ovation. He was obliged to add two insistent encores—"Lullaby," Achron, and "Siciliana l'Aragonese," Kreisler.

The assisting artist was Irma Frisch (ten years old), who had studied but three years, her only teacher being Mr. Goldenberg. This little girl played the first and third movements of De Beriot's concerto No. 9, andante from concerto No. 7 by the same composer, as well as a group of smaller pieces comprising "Serenade," Drigo-Auer; "Orientale," Cui, and "Meditation" from "Thais," Massenet. Her fine performance surprised the large audience as much as did that of Master Radoff. Mr. Goldenberg has every reason to be proud of his achievement in having brought out two such remarkable violinists. Otto Greiner accompanied the soloists sympathetically. The concert, which was given for the benefit of Nathan Radoff, netted a large sum.

Van der Veer and Miller on Five Weeks' Tour

Nevada Van der Veer and Reed Miller have been booked for a five weeks' tour of the Western States, to open the early part of next season in Kansas City under the direction of the well known local managers, Horner & Witte. It is interesting to note that the contract for these appearances was closed by Mr. Witte immediately after he had read the very excellent notices of Nevada Van der Veer's truly triumphant New York recital at Aeolian Hall on December 29. And this is easy for anyone to understand who also read these superlative tributes to the art of this singer. Moreover, when the New York Tribune does not hesitate to call Nevada Van der Veer's voice "one of the most beautiful voices of the day," and this sentiment is echoed throughout the country in other notices, then surely, this sterling artist and her genial husband, Reed Miller, who lately has also been distinguishing himself in various parts of the country, will not have to worry for lack of engagements the rest of this season, or next, or for many seasons to come, in fact.

Florence Foster Jenkins Is Soloist

That versatile president of the Verdi Club, Florence Foster Jenkins, leading soprano in another, and accompanist when required, was heard at the January 5 meeting of the National Patriotic Society, Mrs. William R. Stewart, president, Hotel McAlpin ballroom. With Ernest Davis, tenor (Boston Opera Company), she sang music from "Madame Butterfly" in a manner which won both artists hearty applause. Mr. Davis closed with "Celeste Aida," receiving an ovation. Mozelle Bennet, violinist, played Tirindelli and other pieces, adding encores, and Beatrice Raphael was the efficient accompanist.

Limited Dates for Spiwakowsky in 1922

Jascha Spiwakowsky, the brilliant pianist, who will come to America the last of December, 1921, will fill a limited number of dates, under the management of M. H. Hanson. Mr. Spiwakowsky enjoys a tremendous reputation in the Scandinavian countries, in Holland, England, Germany and Hungary, where it is said people flock to his concerts. He is only twenty-four years old and is, incidentally, a townsman of Mischa Elman. Mr. Spiwakowsky does not favor too much heralding in advance of his American appearance, preferring to enter the country quietly and be judged by his merits rather than by what the European critics have said of his art.

There are many interesting things about the pianist, but one of the most unusual is the fact that he is a great lover



JASCHA SPIWAKOWSKY,
Pianist.

of football. And no matter how much his father may implore him not enter into the sport, on account of the possible injury of his fingers, the young man takes every opportunity to go out on the field. He also plays cricket, tennis and is an excellent horseman.

Althouse Scores with Minneapolis Symphony

On November 19, when Paul Althouse appeared in Minneapolis with the Minneapolis Symphony, he scored a brilliant success. According to Victor Nilsson in the journal, he scored "heavily through intensity of dramatic feeling in artistic utterance." In St. Paul, where he appeared with the orchestra previously, he also created a most favorable impression, as indicated by the report of Frances C. Boardman in the St. Paul News: "Paul Althouse was soloist of the evening and contributed a large share toward the complete success of the whole program—a program which in skill with which it was composed could scarcely be surpassed. He is a singer of wholesome, refreshing personality and a fine, robust voice, particularly beautiful in its upper tones and presenting noticeable smoothness of quality in all its registers. His phrasing is exceptional in its intelligence and clarity, and in other technical respects he much more than makes good." The Pioneer Press substantiated the lines of praise in the following manner: "Paul Althouse was the soloist, with a voice of unusual freshness and power. He sings with ease and he is blessed with an excellent enunciation."

Middleton Engaged for Tour Next Season

Horner and Witte, the managers, are not taking a chance on securing Arthur Middleton's services for a string of dates next season, but have already affixed their signatures to an important contract which calls for this artist's appearance in their territory the early part of next fall. Judging solely by the demands for his services, Arthur Middleton is undoubtedly one of the most popular baritones appearing throughout the country today. The dozens of letters and telegrams that are being received daily by his managers will attest to this fact. The following wire, under date of December 29, from C. E. White, the manager of the Seattle Symphony Orchestra, is but a sample of the praise that is showered on this artist by telegraph: "Arthur Middleton was given a great ovation last evening when he appeared as soloist with the Seattle Symphony Orchestra. Middleton is a great artist, a delightful personality, a singer that satisfies." And this is only one of many telegrams.

Bevain's Pupils Active in San Francisco

The following artist-pupils of Alexander Bevain are filling engagements in San Francisco: Nona Campbell, contralto soloist, Grace Episcopal Cathedral; Evelyn Arbogast, soprano soloist, Central Methodist Episcopal Church; Edna Leopold, soprano soloist, First Methodist Episcopal Church; Florence Ringo, dramatic soprano at the Tivoli Theater; Ruth Florence, soprano at the leading picture houses; Warren Watters, baritone, leading picture houses; Mildred Erikson, coloratura soprano in local concerts; Paul Weher, tenor soloist of Sacred Heart Church, Oakland, and William Myers, bass at the Tivoli Theater.

Joseph Carl Breil Coaching

In addition to his work as a composer, Joseph Carl Breil finds much of his time occupied as an operatic coach, making a specialty of interpretation. His New York studios are located at 112 West Ninety-first street.

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CONDUCTOR MENGELBERG— A "REGULAR FELLOW"

Guest Conductor of the National Symphony Orchestra Tells of His Admiration for Beethoven, Mahler and Schoenberg—Believes in Trying to Carry Out the Ideas of the Composer

The rather short, rather round, red-headed little Dutch conductor is what we call in America a "regular fellow." He likes a good cigar (there are no less than two Dutch brands named after him); he likes, perhaps at home where they still have such things, a glass of Hollands, for all I know, or of something else; and he likes to talk about things that interest him. He did talk for an hour and a half when I went to see him. If I could remember half the interesting things he said, I could fill two pages of the *MUSICAL COURIER* with them and reading music-lovers would cry for more. As it is, this will have to be a jotting down of some salient points that remain in the memory.

In the first place, nobody over here seems to have known what the illness was that kept the conductor in Switzerland until only three weeks before he sailed to come here and conduct the National Symphony. Amsterdam, which idolizes him, has had to do without his services for the entire season except for those three weeks immediately preceding his sailing, in which, however, though just over months of illness, he accomplished a few musical miracles. The victim of influenza, like all of us, two years ago, busy Mengelberg never took time properly to recover and take what they call in Europe an "after-cure." The result was that this summer he was attacked in his most susceptible place—in the case of a conductor, of course, the shoulders—with an inner inflammation and infection, the result of poison injected into his system by the influenza, which was only cured after months of painful torture and a final resort to operation. Think of a conductor who could not move his arms—and for a time he feared that he might never again be able to swing the baton! However, it finally yielded to treatment, and he is now in fine health, although his full strength has not returned.

In Amsterdam, just before leaving, Mengelberg conducted one or two or three concerts of the Concertgebouw's Beethoven festival, so our talk happened to start with the great master.

"My Beethoven traditions came in a pretty straight line," said he. "I am what you might call a musical grand-nephew of his. Beethoven's friend, Schindler, who was almost like a brother to him, was the teacher of Franz Wuellner, and

gave to him the traditions that he had received from the master himself, traditions that Wuellner in turn passed on at Frankfurt, where I studied with him as a youngster, to me and his other pupils. For instance, it interests me intensely to know, on Schindler's authority, that Beethoven often invented his symphonic themes to fit appropriate texts which he imagined. I thought of this in listening to an admirable performance of the 'Pastorale' the other evening under Stokowski. There is a phrase in the second movement to which Beethoven imagined a text expressing the joy at being out of doors among the beauties of nature; a commonplace enough text in itself—just a phrase: 'Ach, wie herrlich!' or something like that—but one that gives the clue to the interpretation of that particular theme whenever it appears. Then the remarkable recitatives of the double-basses in the 'Ninth,' those mysterious passages which aroused so much discussion when they were first heard, were phrases set to just such texts, more elaborate, of course, than those in the 'Pastorale.'

"My whole endeavor in Beethoven, however, as in everything else, is to be as absolutely true to the desires of the composer, as obedient to his wishes, as indicated in the score, as it is possible to be. I try to discover from the indications on the score exactly what the composer wants, and then to play the composition in his way, carrying out his wishes to the utmost. I remember once, many years ago, a young violinist who came to play me the Bach 'Chaconne.' When he had finished I said to him: 'That was very good, very interesting; but did you play it the way Bach wanted it played or did you play it the way you thought it sounded best—to you?' He was surprised. 'Tomorrow,' I said, 'get out the music and play it just as closely as you can to the way Bach marked his music.' He came back the following afternoon, intensely surprised. 'Why,' said he, 'you're right. It sounds quite different.' And ever since he has been as great a stickler as I am for playing music as the composer wants it played."

MAHLER AND SCHOENBERG.

"What about new or especially interesting works for your programs with the National Symphony Orchestra?"

"Well, as you know, I did the first Mahler symphony on my second program last week, and I am going to play the fourth one later on. I know Mahler is not highly esteemed as a composer here, but I feel perhaps that he has not been played as he wished to be played and hope that my reading of the symphonies—which is his, as I learned it from him—may win them more favor. Again I hope to present his 'Lied von der Erde,' which I do not think has ever been done here. It is one of his last works, produced only after his death, and, I think, one of his most genial. It is a cycle of six songs with orchestra, divided between a contralto and a tenor soloist.

"Speaking of Mahler, I am reminded of an incident in connection with Schoenberg in which he figured. Mahler was stopping with me in Amsterdam for a few days. One morning he called to me: 'Mengelberg, come here quickly!' I ran into the music room and found him seated at the piano. On it was some music of Schoenberg's. 'What is this, Mengelberg?' he cried, much excited. 'Was will der Mensch? What is he trying to say? Do you understand it?' I confessed that I didn't. Even today I don't understand the new works of Schoenberg. I can't follow him as far as he has gone. But of one thing I am convinced—he is no musical faker. He is an honest, serious composer. His architecture is different from that of others, but there is a system of architecture, of form, in his music. In the 'modernists' who write merely notes, trying to make so-called 'originality' take the place of a genuine knowledge of

music, I do not believe at all. But Schoenberg knows the theory of music, root and branch—look at his fine work on harmony, which is to be published in English before very long, I hear—and when he writes music I do not understand, I say to myself it is my fault, not his."

"You are playing something of Schoenberg?"

"Only the 'Verklarte Nacht,' the octet for strings which is known here, I believe, in its original form, but has not been done, as I shall play it, in the revised version by the composer for full string band."

And so the talk went on and on. The little man told of his early days in music, when he began as Municipal Music Director in no less charming a spot than Lucerne. It was all interesting; it was all delightful; it was all worth setting down here. But there is a limit to what the memory retains. If the high spots of his conversation are here I shall be satisfied—and I hope Mengelberg will.

H. O. O.

Cottlow's Observations on Her Recent Tour

"Travel through our wonderful land is a source of constant interest as well as instruction," says Augusta Cottlow. "The great Middle West," which is usually considered scenically the least interesting part of our country, is inspiring to me because of its vastness, its great unbroken stretches of fields and its unlimited resources. From piano playing to pigs is a far cry, but the number of pigs and variety of pigs which I saw in a three or four days' journey through Iowa and Missouri fascinated and amazed me. My eye for color was satisfied to its fullest, for there were black pigs, white pigs, brown pigs, yellow pigs, mahogany colored pigs, pink pigs, spotted pigs, big pigs, and little pigs. Added to this, innumerable herds of cattle, to say nothing of sheep and horses, so that, without thinking of the vast production of corn, I realized that 'Here is where we feed the world.'

"Musically I found a tremendous development since I last toured this country. Many of my engagements were with prominent colleges, and there was everywhere a high standard demanded in the work of the students. Among the instructors in all branches of music I met men and



AUGUSTA COTTLOW,
Pianist.

women of exceptional musicianship, all earnest workers, with whom it was a pleasure to be brought into contact. The audiences were usually large, and very receptive and appreciative, manifesting a keen interest and evidently enjoying programs such as I would give in New York.

"The women's clubs are also a great factor in furthering the best in music; in fact, I found everywhere a strong desire for greater knowledge of this wonderful, inexhaustible subject. In several places I was asked to give a lesson to some aspiring young musicians on compositions which had been prepared alone, and upon which an artist's approval was desired. Surely a sign of progress!

"One of the most delightful experiences of my trip was playing in Detroit under the leadership of Ossip Gabrilowitsch, whose great musicianship was revealed as much in the wonderfully sympathetic support he gave me in the MacDowell second concerto as in his solo conducting. Truly a day long to be remembered.

There are so many pleasant phases of a concert tour: meeting charming people, renewing old friendships and forming new ones, being entertained in beautiful homes, and constantly encountering some amusing or happy incident, so that the hardships and inconveniences of present-day travel, late hours, irregular meals, often poor train service and so on, are more than compensated for, and one carries away only the happiest recollections."

Coates in New York Next Season

The New York Symphony Society, through its president, Harry Harkness Flagler, announces that it has secured the services of Albert Coates, the English conductor, for a season of ten weeks in the winter of 1921-22. Walter Damrosch secured an option on Mr. Coates' services when he was in England last summer and, following the latter's extremely successful appearance as guest conductor a short time ago, the contract was made.

Belle-Gallier Wooster to Sing at Astor

At the Mozart Society concert on March 15 in the grand ball room of the Hotel Astor, Belle-Gallier Wooster, soprano, and Jose Mardones, bass of the Metropolitan Opera Company, will be the soloists. It is reported that the soprano is considering accepting some operatic engagements in Milan in the near future.

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"Miss Morisson makes clever use of her material. She is vivacious, puts spirit into her singing and catches the composer's meaning."—*The World*, Jan. 10, 1921.

"Her audience listened with pleasure to a program which was composed, in the major part, of French numbers."—*The Morning Telegraph*, Jan. 10, 1921.

"The singer displayed temperament in her renditions."—*N. Y. Times*, Jan. 10, 1921.

"Gladice Morisson, a soprano with a pretty voice, gave a recital of songs."—*Eve. Telegram*, Jan. 10, 1921.

"Miss Morisson was charming and her personality counted for a good deal."—*The Sun*, Jan. 10, 1921.

"She has qualities of vivacity and sparkle that may well win her public attention."—*Brooklyn Daily Eagle*, Jan. 10, 1921.

Hugo Boucek Concert Bureau

1400 Broadway, New York

Nina Koshetz Scores with Schola Cantorum

The faults invariably characteristic of the programs arranged by Kurt Schindler were present in that sung by the Schola Cantorum at Carnegie Hall on Wednesday evening, January 14. The concert was too long and the music, being all Russian, too much of a color, resulting in monotony of effect long before the end. The finest things of the evening were the six numbers from Rachmaninoff's music for the "All Night Vigil" of the Russian Church. They are dignified anthems of exquisite beauty, the choral effects often being strikingly novel. In the singing of these the society's chorus was assisted by twenty-five boys' voices from the St. Stephen's choir. One missed, however, the Russian basses, with their rumbling pedal notes. The choir sang better than in former seasons. The male section especially seemed to have improved in strength and sonority. The sopranos are still hard and a bit shrill in tone color. The entire program, which included as choral numbers some choruses from Russian operas, arranged or mis-arranged (a male chorus accompaniment in place of orchestra, for instance!) by Mr. Schindler, was sung à capella, and there was astonishing truthness to pitch.

The soloist of the evening was Nina Koshetz, a Russian soprano, who made her first public appearance in America. One understood her popularity in her native country, for she is an artist with personality plus. Her voice is a powerful, effective organ, and she sings well, but it is not so much her vocal equipment as herself that interests. She sang a number of new Rachmaninoff songs. They are of the same beautiful, melodically inspired quality that characterize so many of this composer's best songs. "Lilacs," "In My Garden at Night" and "Daisies" were of special beauty. The "Vocalise," without words—known here in the composer's version for stings—was particularly effective in Mme. Koshetz's sympathetic interpretation. Her second group included two songs by Medtner, an interesting song without words by Stravinsky, in which the berry pickers' call, "Aaoo," was the only text, and some children's songs by Moussorgsky, a little out of frame in so large a hall, but charmingly interpreted and in themselves, it seemed, more typical of the composer than all "Boris Godunoff." Mme. Koshetz made a tremendous hit with her audience. She was recalled repeatedly. After the second group she sang two songs to her own accompaniment which were among her most effective offerings of the evening.

Prihoda Coming Back to America

A contract was signed this week whereby Vasa Prihoda, the brilliant young Bohemian violinist, will return to America next season, again under the management of Fortune Gallo. Inquiries for the services of Prihoda have come to Mr. Gallo from all parts of the country, and the indications are that his second season in America will carry him through to the Pacific Coast and the Canadian Northwest. For this reason Mr. Gallo has arranged for a six months' season.

Prihoda will appear as soloist with the Chicago Orchestra in Washington, D. C., January 27, and with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul on March 11 and 12. He will give a recital in Ithaca, N. Y.,

February 2, appearing also in recitals in Washington, Syracuse, Cleveland, Detroit, Philadelphia, Toronto, Can., and at several private engagements. The young Bohemian violinist is devoting his time this week to making phonograph records.

THE PAVLEY-OUKRAINSKY BALLET

"World's Greatest Ballet" More Gorgeous Than Ever This Year in Chicago Opera

Nearly a score of brilliant ballets are being presented this winter in Chicago and New York by Andreas Pavley and Serge Oukrainsky, famous premier danseurs étoiles and balletmasters of the Chicago Opera Association, assisted by their ballet of lovely young girls. The spectacles were prepared by the distinguished Russians during the summer at their Paris studio. The ballets are of bewildering beauty, impassioned and exquisite in their artistry.

Encouraged by the growing enthusiasm for beauty expression in the United States, the directors of the Chicago Opera have impressed on their brilliant balletmasters the need for more wondrous ballets this winter even than last season. Wherefore the gorgeous dances of the present 1921 season!

Among the ballets given amid the acclaim of press and public this year are: "La Gioconda," "Carmen," "Hamlet," "Aphrodite," "Jewels of the Madonna," "Danse Macabre," "The Dance Poem" and "La Traviata."

Saenger Engages Illingworth

After Nelson Illingworth's remarkable success at his New York lieder recitals, it can readily be understood that he was besieged by young aspirants in this field for instruction. These persons will now be happy to learn that Mr. Illingworth, who specializes in lieder and song interpretation in English, will teach at the Oscar Saenger studios.

One critic said of a recent Illingworth audience, that "their attitude was such as to indicate that the newcomer may assume here the character of an institution." Mr. Saenger is housing the "institution."

Leginska Returns to Concert Next Season

Ethel Leginska, the well known pianist, who has been devoting all of her time to teaching, announces that next season she will return to the concert stage. She and Hans Kindler, the cellist, will give joint sonata programs throughout the country.

Features Mana-Zucca Songs

Jean Turner, artist pupil of Dr. Fery Lulek, will feature a group of Mana-Zucca songs at the Jersey City Musicians' Club.

Helen Yorke Uses "That Night"

When Helen Yorke gave a concert in Augusta, Me., on December 14, she used Frederick W. Vanderpool's "That Night" with much success.

THE SAMUELS-GALLI-CURCI**WEDDING IN MINNEAPOLIS**

Amelita Galli-Curci was married to Homer Samuels, who has been her accompanist for several seasons, at noon on Saturday, January 15, at Minneapolis. The ceremony took place at Edgebrook, the home of the bridegroom's parents, Mr. and Mrs. C. J. Samuels, the Rev. Harry P. Dewey, pastor of the Plymouth Congregational Church, officiating.

The ceremony was marked by utmost simplicity. Neither of the principals was attended. Exactly at noon they walked down the broad stairway to an improvised altar of American Beauty roses. Above it was a large American flag, presented to the diva by a Texas regiment. The ring ceremony was used.

The altar was in the living room of the Samuels home. The few guests present were seated in the dining room and a large alcove at either side. Lawrence Evans, of Evans & Salter, manager of Galli-Curci, and G. Berenguer, a musician who is on tour with Galli-Curci, were the only guests other than relatives.

Soloists Engaged for Oratorio Festival

Walter Damrosch, who will again be the conductor in chief of the second New York festival of music to be held the week of March 29 in the Manhattan Opera House, under the auspices of the Oratorio Society, has appointed four chorus masters and the work of training the festival chorus of 1,500 singers is now under way. Albert Stoessel will again be chorus master in New York; William C. Bridgman will once more take charge of the Brooklyn quota of singers, while the two New Jersey branches will be under Bauman Lowe for Elizabeth and S. Frederick Smith for Bloomfield.

The list of soloists already engaged for the festival includes Mabel Garrison, Florence Easton, Marie Sundelius, Mario Chamlee, Orville Harrold, Reinald Werrenrath and Clarence Whitehill, all of the Metropolitan Opera Company. Others on the list are Ottilie Schilling, Ada Tyrone, Adele Parkhurst, Marguerite D'Alvarez, Merle Alcock, Myrtle Leonard, Jeanne Laval, Judson House, Royal Dammun and Fred Patton.

Alice Baroni Presents Unusual Program

It was a wholly delightful and unusual program in which Alice Baroni, coloratura soprano, appeared recently at the high school in Carbondale, Pa. Part I was made up of numbers from the early opera form, while Part II consisted of songs by modern international composers. The music critic of the Carbondale Leader was of the opinion that this was one of the best concerts ever given in the city. He further stated that Mme. Baroni's beautifully posed and extremely flexible voice was heard with telling effect, and that her intelligent interpretations were characterized with accuracy and taste. Mme. Baroni's birdlike voice probably was heard to best advantage in "I Puritani," from Bellini's "Son Vergin Vezzosa." Robert Armour, lyric tenor, also delighted the audience with his solos and duets with Mme. Baroni.

Schmuller American Début

With National Symphony Orchestra and Mengelberg

January 13th and 15th

"None of the Saschas and Jaschas and Mischas can equal him; and what a furore he created! Ah, there's something new and worthwhile!"—H. T. Finck, in *New York Post*.

"A remarkably fine violinist. An eloquent tone, big and vibrant and technical resources of the best are his."—Max Smith, in *New York American*.

"A violin virtuoso of the brilliant type."—W. J. Henderson, in *New York Herald*.

NEXT APPEARANCES:

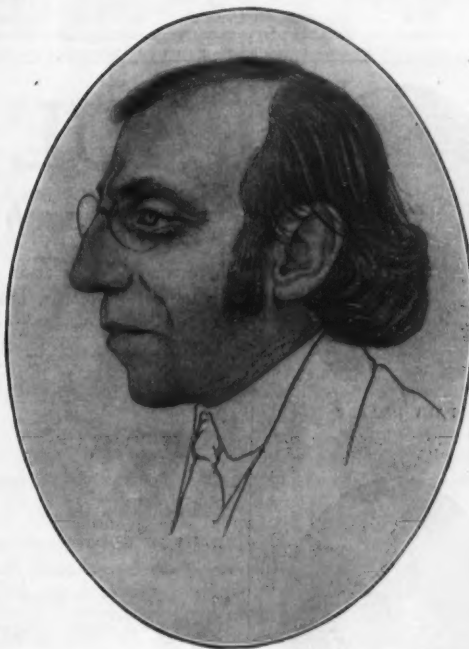
Philadelphia Orchestra	January 21-22
Detroit Symphony	January 28-29

New York Recital, Tuesday Afternoon, February 1st

On this occasion he will play the Locatelli Sonata with Mr. Mengelberg playing the piano part.

Management: LOUDON CHARLTON

Carnegie Hall, New York



"YOU CAN'T HIDE ART," SAYS FRANCES INGRAM "YOU EITHER HAVE IT OR YOU HAVEN'T"

Metropolitan Contralto Is Frank in Her Statements and Credits Her Success to Hard Work—Prefers Concert to Opera—Will Have Filled Many Concert Dates by End of Season—Her Opera Achievements

The thing that most impresses one about Frances Ingram is her frankness. Sometimes she might be considered a little too much so for her own good, and yet on the other hand one knows exactly where she stands because of the singer's dislike for mincing words.

Perhaps, too, at first, Miss Ingram gives the idea that she is care-free and does not take life seriously, but if one talks with her long enough, he will perceive a seriousness of purpose buried deeply beneath this surface. But it is really there! When visited recently by the writer, the Metropolitan Opera contralto had just come back from a rehearsal to her cozy little apartment in the West fifties.

"Will you have some candy?" Miss Ingram asked almost immediately, as she started to rise from the low divan.

"No, thank you," the *MUSICAL COURIER* representative replied, "I am trying to diet!"

"Diet!" exclaimed the singer. "You poor thing! Does candy make you fat? Because if it does, I should be immense. I can't seem to get fat and goodness knows I eat enough."

"But—you probably have kept in trim by jumping from one town to another on your recent concert trip."

"No, I think not," replied the singer. "You see that was just prior to the opening of the opera season, which was—let me see—more than a month ago!"

"Your concerts—where did they take you?" queried the writer.

"I can't tell you off-hand the entire list, but I do know a few, such as Lincoln, Cedar Falls, Quincy, Mooreton (N. D.), Valley (N. D.), Emporia (Kan.), Springfield (Mo.), Hattiesburg (Miss.), Cape Girardeau (Miss.), and many others. I expect by the end of the season to have filled in the neighborhood of ninety concerts. These dates, of course, will take me into the latter part of July."

"Do you mind singing in the summer?"

"Not one bit," she laughed, "for you see I could work all the time and be happy and content. This season I shall fill my fourth engagement with the Boulder Chautauqua and as matter of fact, I have more than I can do, for only last week I had to turn down two splendid contracts to make concert tours because of a full season!"

"You like concert work, don't you?" asked the writer.

"I love it!" was the quick reply. "In concert appearances I can at least be myself. Everything is up to me, the atmosphere, the story, etc. There has been nothing created in advance as in opera and therefore concert singing is the bigger test of a singer's ability. It's more difficult and yet the very simplest form of the art. If a singer succeeds in living his song, then his audience cannot fail to know what he himself is."

"Do you know that there are really very few great artists. Voices! Yes, many beautiful ones, but it takes more than just a fine organ to create an artist. One must have intelligence and temperament. You can't hide art. You either have it or you haven't, no matter what you express it with."

"To my idea there is nothing like knowing one's place in the world. And knowing that, to live a normal and the best kind of a life. With me, I live to express myself through my work. Yet if I am not successful in the attempt, I am not going to sit down and bemoan my fate. Why should one? Life is too short and there are many other worth while things to do."

"Yet if you hadn't been successful so far, would you express yourself similarly?" asked the writer.

"Exactly!" Miss Ingram answered, flashing her dark

eyes. "Here in New York and other Eastern cities the people do not know me as well as those in the West. I have sung so many concerts throughout the western part of the country that by this time they are very familiar with my work; but I am hoping soon to be able to do more concerts here. Perhaps," with a toss of her head, "they will not like me. If not, it will not be my fault, but I will console myself with the thought that I have done the very best that I could!"

"And your work at the Metropolitan? Do you enjoy it?" was the next question. Miss Ingram was a bit thoughtful before replying:

"Of course, I enjoy it in many respects. The routine, the association with other artists and the working of the vast institution itself are valuable in the career of a young



FRANCES INGRAM,
Contralto of the Metropolitan Opera Company.

artist. But on the other hand when one has done leading roles with other companies, it is hard to be content with smaller ones at the Metropolitan. Yet, if one looks upon it in the right light, I suppose it has its good effects."

"In what operas have you been heard so far this season?"

"Let me see—" Miss Ingram hesitated. "There's 'Zaza,' 'The Blue Bird,' 'Parsifal' and 'Carmen.' Last season—you know this is my second season with the company—I sang in 'Madame Butterfly,' 'Onegin,' the 'Manon' of Puccini and Massenet, and 'Zaza,' 'Parsifal' and 'The Blue Bird.'"

Immediately after the close of her season at the Metropolitan, the contralto will go on a long concert tour, which

her managers, Arthur and Harry Culbertson, have booked for her. Upon her return in the late summer, she will remain in New York, or nearby, which she has decided to make her permanent headquarters. J. V.

GARDEN CAPTURES HARTFORD

Hartford, Conn., January 1, 1921.—The incomparable Mary Garden appeared in recital at Foot Guard Hall on the evening of December 21, proving as popular as ever, proof of which is marked by the crowd of admirers who filled the hall from the rear of the stage to the rear of the auditorium. Miss Garden sang the aria from "Gismonda" and a group of French and English songs, the most popular of which appeared to be the lullaby from "Jocelyn" with the cello obligato played by Gutia Casini. Miss Garden closed her recital with the aria from Charpentier's "Louise."

Isaac Van Grove gave splendid assistance at the piano for both Miss Garden and Gutia Casini, the latter proving a brilliant player on the cello. Mr. Casini played several selections by Schumann, Piatti, Tschalkowsky's variations on a rococo theme and his own arrangement of Sarasate's "Zigeunerweisen" which he had to repeat.

F. L. E.

N. Y. S. F. M. C. Holds Forum

Mrs. J. Harrison-Irvine, director of the philanthropic department of the New York State Federation of Music Clubs, presided at a Forum held at the Pennsylvania Hotel on Tuesday afternoon, January 4. The speakers were Edward Maryon, who talked on the "Science of Tone Color in Sight Reading," and Sigmund Spaeth, whose topic was "Education of Music," promoting the idea of a "Spiritual Conservatory" that shall be a national force.

Minette Hirst, the composer, and Helen Desmond, an artist piano pupil of Mrs. Irvine's, presented an interesting program. Mrs. Julian Edwards, president of the New York State Federation of Music Clubs, was present. Ever enthusiastic for all things pertaining to the advancement of music, she gave an impromptu talk on the work that is already outlined. New committees are being formed to fit the unique needs of a world port like New York—a problem far different from the musical problems of Nevada or Maine—therefore requiring far different treatment.

Mrs. Edwards requested Hortense D'Arbly to explain the workings of the scholarship committee that the latter has planned and which is developing into a splendid force for music by the pledging of scholarships by some of the most earnest and distinguished teachers in New York. Harriet Thorburn, the well known teacher, has been appointed chairman of the scholarship committee, and the work is well under way. Mrs. Irvine, who is ever generous of her art in helping those who strive to learn, has given two two-year scholarships to worthy pupils, and the spirit that has been shown elsewhere in this branch of work is bound to bring great results.

Seagle Off for Tour

Oscar Seagle, baritone, leaves this week for the extreme South. He will sing recitals in Jacksonville, Miami, Tampa, St. Augustine, Key West, Daytona Beach; in Durham, N. C., and in Macon, Ga. Thence, Mr. Seagle journeys to the middle west when a multitude of engagements will keep him busy until May 1.

This has been Mr. Seagle's busiest season. Since the beginning of October he has had no chance to get away from the concert stage, a fact which has not been altogether to his liking. Nimrod that he is, he believes implicitly that there are many deer wandering over the Adirondack region that, had he not been devoted so thoroughly to his recitals, might have been transformed into excellent venison.

Namara to Sing for Brooklyn Charity

On February 25, Marguerite Namara will sing in Brooklyn for the Woman's Auxiliary of the Children's Museum. Anyone who has seen the fair Namara's own two wonderful children, to whom she is devoted, can well understand with what zest she is throwing herself into this engagement that is for other children less fortunate than her own.

"We must have Namara," was the way the application for her services commenced, "no one else will do." And on her part Namara is glad to give of her best—which is saying much—for the benefit of the "other kiddies."

Hambourg Trio and McInnes to Be Heard

The Hambourg Trio, composed of Jan Hambourg, violinist; Boris Hambourg, cellist, and Albert Guerrero, pianist, already favorably known to New York concertgoers, will be heard in Aeolian Hall this afternoon, January 20. On the program will be included a new trio in one movement by John Ireland, the English composer. J. Campbell-McInnes, the English baritone, who gave a recital last season, will also appear in the sixteen songs of the Schumann cycle—"Poet's Love."

Schmitz to Play New American Concerto

E. Robert Schmitz, the pianist, who was the first to play John Alden Carpenter's concertino for piano and orchestra, will also be the artist to introduce a brand new American concerto for piano and orchestra. It is by Leo Sowerby, and Mr. Schmitz will play it with the New York Symphony Orchestra on Sunday afternoon, January 23, at Aeolian Hall.

Mischa Elman Sails for Orient

Mischa Elman sailed from Vancouver, B. C., January 13, for a concert tour of the Far East and Orient. His first appearances are to be in Japan, where he has been engaged for five consecutive recitals in one week in the Imperial Theater, Tokio.

South American Pianist in Debut

Juan Reyes, a South American pianist with a European reputation, will give a recital at Aeolian Hall on Thursday afternoon, January 27. His program will include the Schumann "Kreisleriana" and shorter numbers by Beethoven, Raff, Chopin, Sauer and Liszt.



PAUL DRAPER



ARTUR BODANZKY

PAUL DRAPER

Will Teach Song Interpretation

Such recommendations as in Artur Bodanzky's letter reproduced herewith are proof perfect of Mr. Draper's qualifications.

315 West 100 Street, New York.

December 10, 1920.

It is my sincere and honest opinion that Mr. Paul Draper is eminently qualified to teach song-interpretation. Through his association for five years with Raimund von Zur Muehlen and by virtue of his command of languages, his thorough musicianship, and knowledge of style Mr. Draper is better fitted to impart individuality of lyric expression than any singer of my acquaintance.

Artur Bodanzky

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JOSEPH SCHWARZ

Makes His American Debut

THE SUN, JANUARY 4, 1921.

The newly arrived Russian baritone, Joseph Schwarz, made his debut in Carnegie Hall yesterday afternoon. Though well known in opera and concert abroad, this was his first American hearing. He was very favorably received by an audience which included several officials and artists of the Metropolitan company. His programme made use of operatic arias on either flank, with groups of Russian folk songs, Liszt and Grieg between.

His Russian songs—from Rachmaninoff, Gretschaninoff and the "Don Juan" serenade of Tchaikowsky—were sung of course in the original, and were rich in interest and color. He has a large fibred voice which is warm, very pleasing, and when he brings it up in its higher register reveals an unsuspected ring.

NEW YORK HERALD, JANUARY 4, 1921.

Joseph Schwarz, a Russian baritone who sang leading roles at the Royal Opera of Berlin and Vienna, made his American debut in a song recital yesterday at Carnegie Hall. His programme included an air by Handel, with cello obbligato, operatic airs by Verdi, Massenet and Leon Cavallo, standard Russian songs, and Grieg's "The Swan." His delivery disclosed a remarkably rich quality of voice, with fine power.

NEW YORK TIMES, JANUARY 4, 1921.

Joseph Schwarz, who made his first appearance in New York at Carnegie Hall yesterday afternoon, is a Russian baritone who has had experience in Russian and also in some of the Continental capitals. He was greeted by a large audience composed in great measure of his compatriots. His program reflected his operatic activities by comprising well-known operatic selections: "Eri Tu," and "Di Provenza" from his "La Traviata," "Promesse de mon avenir" from Massenet's "Le Roi de Lahore" and "Zaza." These were preceded by a fine air by Handel, with cello obbligato, from one of the Italian cantatas for single voice and orchestral accompaniments.

Mr. Schwarz has a baritone voice of fine quality, well equalized throughout its range, which is rather high, and in its higher tones verging almost upon a tenor timbre. His technique is finished, his phrasing artistic and his management of breath such as to enable him to achieve excellent results in this particular. His singing was controlled by a musical feeling. He sang the air by Handel with breadth and dignity; there was significant expression in his delivery of the two operatic airs.

His second group was of Russian songs by Rachmaninoff, Gretchaninoff and Tchaikowsky, which he sang, of course in Russian, interestingly and with abundant characterization. The violoncello was commendably played by Lajos Shuk; so were the piano accompaniments by Coenraad Bos.

THE WORLD, JANUARY 4, 1921.

Joseph Schwarz unquestionably made a fine impression on the large and discriminating audience. He has a commanding physique and a big voice of pleasant timbre, two things which an audience likes. As a song interpreter, Mr. Schwarz gave satisfaction. He can be emotional, sentimental and gay, and he has finish and finesse as other essentials. His diction was good and his Russian numbers, although not of importance as songs, were especially well done.

NEW YORK TRIBUNE, JANUARY 4, 1921.

Joseph Schwarz's voice, a lyric baritone, is of unusually beautiful quality. A voice that in richness of timbre makes an immediate appeal to the multitude, and an imposing presence.

NEW YORK EVENING JOURNAL, JANUARY 4, 1921.

One more Russian, this time a singer, has come to New York to try his luck in this land of opportunity. This was Joseph Schwarz, a baritone. He made his debut in Carnegie Hall yesterday afternoon, singing a considerable number of operatic airs, songs of Rachmaninoff and Gretchaninoff to the original Russian texts, and other songs in French and English. Mr. Schwarz proved to be a singer of excellent experience, imaginative penetration, and a voice of engaging quality, much power, great flexibility and wide range. He spins it out to a fine pianissimo—and makes adept shifts from head to chest resonance. Yesterday he sang two Gretchaninoff songs in impressive fashion.



EVENING MAIL, JANUARY 4, 1921.

"I am not a prophet, I am not a warrior, I am a singer through the kindness of the Lord," Joseph Schwarz sang in Carnegie Hall yesterday afternoon.

Although of course he sang Rachmaninoff in Russian you rather felt that Mr. Schwarz said no more than the truth.

Perhaps ringing does not quite describe Mr. Schwarz's voice. It has resonance and he knows how to use it simply when he chooses. But in his Russian group his phrasing was smooth and he tempered his dramatic instinct to suit the concert stage. Mr. Schwarz has sung in opera in Berlin, Vienna and Petrograd, but he knows how to interpret the gentler emotions, as he proved in Grieg's "The Swan" and "Eros."

MORNING TELEGRAPH, JANUARY 4, 1921.

A picturesque baritone from over the seas made his first American appearance in Carnegie Hall yesterday afternoon, where he sprang a surprise on that portion of his audience which had heard little about him and fully came up to the expectation of those more familiar with his record in Europe.

Joseph Schwarz is the name of the new arrival on our shores and this is his first visit to New York, although he has sung in all the big cities in Central Europe, and on Caruso's last tour of Germany was heard with the tenor in nearly all of the principal operas.

In a program of Russian, French, Italian and English songs, Mr. Schwarz, succeeded in thrilling the capacity audience with the marvelous richness of his voice and his incomparable manner of rendition. The expression of appreciation was deafening and total strangers found themselves engaged in animated conversation over the merits of the singer.

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

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WILLIAM GEPPERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4293, 4293, 4294, Murray Hill
Cable address: Pajajar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

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BERLIN, GERMANY—CHAS. BARONCHING, Joachim-Friedrich Str. 40, Berlin-Halensee. Cable address Musierier, Berlin.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1921, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, JANUARY 20, 1921 No. 2128

It was really unfortunate for one of our contemporaries that it should appear on the very morning when the announcement of Mary Garden's appointment was made, with a special dispatch from Chicago on the front page, prominently displayed top of first column in rules, and headed: "No Directorship for Mary Garden, Say Chicago Officials." Our condolences!

That Oscar Saenger is constantly looking for an opportunity to strengthen the faculty and facilities of his studios is again shown by the announcement that he has secured the services of Nelson Illingworth, whose success at his recent lieder recitals in this city attracted so much attention, to teach lieder and song interpretation. Both he and Mr. Saenger are to be congratulated upon their new relationship.

Nothing more practical in the way of encouraging young American composers could be done than through such contests as that inaugurated by Manzuca for the selection of a new string quartet, the conditions for which were given in "Variationettes" in the MUSICAL COURIER of January 13; or the plan of the Musical Observer for obtaining new compositions for voice and piano, presented in detail on another page of this issue.

Muratore has returned to us more popular than ever, and has made a triumphal entry upon the stage of the Chicago Opera as Prinzivale. His reception moved the public to a frenzy of delight and the press to a frenzy of quaint praise, as, "there were ruined gloves," or "blistered palms, splintered chairs," or again "his spectators showed a distinct desire to climb over the footlights," and much more of a similar nature. It is all printed upon another page and is well worth reading.

Reports from Paris indicate that pandemonium was once again let loose at the recent performances there of the Russian ballet which staged modernistic gems from the pens of Erik Satie, Stravinsky and Manuel de Falla. An amusing account of it is given in a Paris letter received too late for inclusion in this issue. The strange and fantastic part of it is that the Parisian public never seems to grow tired of these manifestations. The hooters seem not yet to have learned that they cannot effectively obstruct the progress of art by these means. They have howled and hooted for a hundred years or more and are still doing it with the same vigor and the same wealth of invective as in the days of our grandfathers. Perhaps they act on the same prin-

ciple as the dogs who howl at the moon, and have been howling at the moon for untold ages, without noticeably diminishing its size, the brilliance of its lustre or the speed of its flight.

It is hardly worth while to say that the press stories of the Galli-Curci wedding, which stated that the offer of a contract with the Metropolitan Opera was among the souvenirs, was absolutely incorrect.

Clarence Lucas cables from London that Moritz Rosenthal played last Saturday with the British Symphony Orchestra, and made such a furore that an extra recital was immediately announced. "What price Rosenthal for America?" as our British cousins would say. He has not been over here in fourteen years. He is, however, being shopped about among the managers by so many agents who claim the right to offer him for America that it looks as if it might end in his not coming at all.

Most distressing news was that of the death of Gervase Elwes, the distinguished English tenor who had just come to visit us, the unfortunate victim of a railroad accident, caused by his own attempt to do one of those acts of kindness which were so characteristic of him. He was a gentleman of the first order and a superb artist, being reckoned the leading oratorio tenor of England, and one of the finest of song interpreters. Such a man is a distinct loss. The heartiest sympathy goes out to his family.

Early this month New York had another opportunity to know the splendid art of Frieda Hempel, a privilege enjoyed but too seldom of late. The soprano gave a thoroughly cosmopolitan program; enthusiastic reviewers awarded her the palm for Mozart singing—and she wears her honors well. Those who have missed her among the songbirds at the Metropolitan will have an opportunity to hear her in operatic roles at the Manhattan Opera House, where she is to appear as guest artist with the Chicago Opera Association.

Good news, indeed, that Albert Coates, the young English conductor who made such an impression when he appeared as guest conductor of the New York Symphony a few weeks ago, is to lead that same orchestra for ten weeks next season, in association with Walter Damrosch. Mr. Coates is a conductor of the first rank and will be heartily welcome in New York. Congratulations to the New York Symphony Society and its patrons—and congratulations to ourselves, who heartily enjoy listening to an orchestra under Mr. Coates. Mr. Damrosch has rendered signal service once more to music in New York by arranging this engagement.

For the benefit of the Associated Press (we make no charge for any possible advertising of the A. P. which may lie in printing its name in full), or whatever press association it was that sent a Chicago dispatch to several of the New York papers, embodying the exclusive interview granted by Mary Garden to the representative of a "musical publication," we wish modestly to state and establish the fact that the said "musical publication" was the MUSICAL COURIER, and that the said exclusive interview, the first after her appointment as director of the Chicago Opera Association, was given to Rene Devries, general representative of this paper. The Chicago papers did not fail to give credit to this paper and Mr. Devries in quoting the interview.

In a letter just received from Darius Milhaud, one of the most radical of the younger school of French composers, he states that his first symphonic suite is to be played at the Padeloup Concerts and his étude for piano and orchestra by the Golschmann Orchestra. They will no doubt be greeted with a storm of mingled hoots and cheers, the accustomed Gallic welcome for all things radical in art. At the Theatre des Champs-Élysées the Swedish Ballet, with Jean Borlin at its head, which is coming to be heard of as a rival to the Russian Ballet, is to play Mr. Milhaud's "Homme et son Desir." This ballet, written to a scenario by Claudel, is scored for twelve solo instruments, four vocalists and eighteen instruments of the battery (percussion instruments or traps). Mr. Milhaud was in South America two years during the war as attaché at the French legation at Rio de Janeiro. On his way home in 1919 he spent three weeks in the United

States. He is now working on a serenade for orchestra in the Mozartian form. He was born in 1892 at Aix.

A MUSICIANS' ALLIANCE

The successful inauguration of the Art Alliance of America, which has brought together the art interests of the United States, and now boasts its own home on Forty-seventh street, New York, causes one to wonder when and how the musical interests of the country will unite in some similar undertaking. The Art Alliance is a clearing-house for art-works, or, better described, it is an agency which brings customer and producer together to their mutual advantage.

No doubt the field of art is more applicable to this sort of exploitation than the field of music, for art is used in thousands of household ways that offer nothing to music. Even in the field of music this is true; for pianos, piano players, talking machines and the like, all must have a design, and this design is the work of an artist.

Yet it does seem as if a somewhat similar plan might be adapted to music in all of its branches: teaching, performing, conducting, composing. As the field is now constituted it is an impossible thing for a teacher, performer or conductor to know where there might be an opening for his talents. For instance, a choral conductor and organizer wishes to know where there is a town or city where there is no choral society. How is he to find it? How is the town to find him? If the town wanted to find him it could and would do so quick enough. But the town never does. Not at present. The town simply waits, quite unconscious of its needs, until the right man comes along—the man with the push, the ambition, the ability, the personality.

And how is the brilliant pianist or violinist or singer to discover the community where there is no equally brilliant pianist or violinist or teacher? Impossible! Instead of that they simply settle down in some already overcrowded place where they are not really needed and fight the bitter fight of competition against the older established local musicians. And so the cases might be multiplied indefinitely.

A Musicians' Alliance, like the Art Alliance, organized and managed by musicians and friends of music, would be able to furnish its members with just this sort of information. Young musicians desiring to make a place for themselves in the world of music would have access to files giving complete lists of the "open" towns.

One point must be firmly borne in mind: these "open" towns do not know that they are "open." It is not like a business opening where a certain post must be filled. The musician must gather together his own class of pupils, must organize his own conservatory, chorus, orchestra, chamber music society or club. Even the Board of Trade will not take the responsibility of writing a musician to come to the town on the vague chance of making a success there. The musician must himself assume that risk. All that any society or organization or clearing house could do would be to furnish the statistics.

When will the musicians and music lovers of the United States awaken to the need of such a clearing house?

AT CHICAGO

The Chicago Opera directors did something both novel and unique when they chose Mary Garden for general director of their organization. Miss Garden is not—as the dailies stated—the first woman operatic impresario. Signora Carelli, herself a former singer and wife of Walter Mocchi, the foremost Italian impresario, has been in absolute charge of the Costanzi Theater at Rome for a number of years past. But the experiment of placing an active prima donna in charge of the company in which she sings is a bold one. If the woman selected was any less clever, capable, intelligent, tactful and broad-minded than Miss Garden, one could not expect to see it succeed; but Miss Garden is a woman in a thousand, and that she will succeed is our firm belief. Of course, this will depend to some extent upon the selection of an associate for her as business manager, who will be both loyal and efficient. Charles L. Wagner would have been such a man. It is too bad that he did not feel he could accept the flattering offer which was made him.

Ever since the Chicago Opera organization came into existence it has done one thing or other to draw attention, but never have the eyes of the musical world been fastened upon it more closely or with more interest than at the present moment, when it begins a truly novel experiment. Good luck, Miss Mary!

VARIATIONS

By the Editor-in-Chief

Bands Across the Sea

In the Boston Transcript of January 10 there is a letter which makes a very forceful point and bears careful perusal with becoming afterthought:

To the Editor of the Transcript:

A rumor, persistent enough to deserve credence, has it that the French Government recently extended an invitation to the Harvard Glee Club and its conductor to visit France next summer and to give there a series of concerts. Admiration increases for the men at the helm of a nation proverbially known for its politeness. Subtle as the compliment to the University of Harvard and its intrepid singers may be, one is tempted to ask not only how it suggested itself to the Quai d'Orsay, but whether the Harvard Glee Club, with equal politeness and much to its credit, should not gratefully decline the honor. While the French Government promised their guests reduced railroad fares during their travels in France, it appears that in order to make the visit possible the glee club will have to appeal for donations aggregating \$50,000.

Should anybody, no matter how rich, be asked to contribute to this fund, in order to acquaint a French audience with the admirable work of the Harvard singers and their leader? If antiquity declared it futile to take owls to Athens, what profit can there be today in taking song sparrows to the Bois de Boulogne? If the importation can be made only at a price which would save countless children in Europe from hunger and death, it would seem more in keeping with the spirit of economy, which alone can save us, were the glee club to collect the money and then present it, say, to Henri Rabaud, the director of the Paris Conservatory, for distribution among the needy and starving musicians of France. Not the most graceful and authoritative baton could describe anything equalling this "beau geste." What is certain is that the Harvard Glee Club must not be sent to France, were the cost only the tenth part of the sum now asked.

Boston, January 9.

H. S.

Competent critics say that the Harvard young men of the glee club sing exceedingly well, but nevertheless one does not understand why they should be invited to France to perform. One does not even understand how the French Government, what with its political upheavals, reparation troubles, and Ruhr ructions, ever even heard of the Harvard Glee Club. There is nothing that the Harvard boys could prove to France through their singing, except that Harvard boys can sing, and it is to be doubted whether such knowledge would be important to France.

If the idea of the Harvard tour is for the purpose of "maintaining between the two countries those cordial relations which," etc., the object will not be accomplished, for at the present instant France prefers our sending them cash instead of choral bel canto.

Furthermore, France might send us a collegiate chorus in return, and in such transoceanic musical exchanges the balance of benefit is always on the side of the European countries. When they send us soloists, choruses, bands, orchestras, and chamber music men, we load them with the coin of our realm.

When we send musical individuals or bodies to Europe, they return to us bearing embossed resolutions, ribbons, medals, and bundles of adverse or patronizing newspaper criticisms. And, oh, yes! they are able to boast, too, of being speeched at by Lord Mayors, Ministers of Fine Arts, and other exalted muck-a-mucks.

To at least one other benighted mind like that of the Transcript correspondent, it seems advisable and preferable to help the poor French musicians and the starving children of Central Europe.

And also it appears not a bad idea to let the worthy Harvard lads stay at home, and send abroad instead to needy countries the cotton, leather and sugar which are piled up all over America, seeking purchasers.

The Perfect Critic; or, How to Sing and How to Play the Violin

Commenting on the "Louise" performance of last week, Max Smith writes in the New York American (January 16):

Vocally, to be sure, Miss Farrar had her difficulties, especially in the Montmarte scene. In the "Depuis le jour" the lofty B natural, on the word "heureuse," she was compelled to sing fortissimo on the attack instead of swelling her tone in an ecstatic crescendo from pianissimo to forte.

Describing the play of Alexander Schmutler, the violinist, at the Mengelberg concert recently, Ruth Crosby Dimmick says in the Morning Telegraph (January 14):

"Once sure that the A string vibrates true to pitch with the others tuned to perfect fifths, he lays his cheek caressingly against the chin rest and the mechanics of fingering and bowing are mere trifles to be reckoned with in his work of tone production. Mr. Schmutler is not of the modern

school; his powers come from a flexible wrist rather than a muscular arm."

Variationettes

Minneapolis now is on the musical map forever. Galli-Curci was married there last Saturday.

"Sporticus" writes: "Is it not a fact that the better a prima donna's stage presence, the better her stage presents?"

When music reviewers throw handfuls of adverse adjectives at progressive modern compositions and thereby hamper operation of the musical machinery of the world, should not such action come under the head of critical sabotage?

And isn't a vocal organ a pipe organ, in a way?

An Irish vicar, having advertised for an organist, received the following reply: "Dear Sir: I noticed you have a vacancy for an organist and music teacher, either lady or gentleman. Having been both for several years, I beg to offer you my services."—Home Chat.

"Der Himmel hängt voller Kapellmeister."

Are you keeping your New Year's resolves? We are. We resolved not to hear "Parsifal," "Trovatore," or "The Blue Bird" in 1921, and so far we have not fallen from grace.

Frank Tinney always says: "Il Trovatore"—very ill."

Godowsky, Heifetz, Schmutler, Hofmann, and some of the others, ought to be charged a heavy war tax for excess technic.

Sigmund Spaeth, who chides us because we do not at all times fall prone before the mention of Beethoven, should hurl some of his Jovian shafts also at Ernest Newman, who, maddened by the silly recent plethora of Beethoven centenary concerts in England, wrote in the Manchester Guardian: "A truly civilized community would probably celebrate a centenary by prohibiting all performances of the master's works for three or five years, so that the public's deadening familiarity with them might wear off. That would be the greatest service it could do him."

Then there is Malipiero, who remarks courageously in The Chesterian (London) about Beethoven and his works: "While indiscriminate idolatry is gradually being destroyed, his masterpieces alone remain undisputed."

Bert Leston Taylor is of the opinion that the current equivalent for Wine, Woman and Song, is Bevo, Your Own Wife, and Community Singing.

Competition is becoming less and less for Andres de Segura. Now the German army officers are forbidden to wear monocles.

If Mary Garden is singing in an opera and she and her conductor have a disagreement as to tempo, who wins?

Also Beau Broadway, in the Morning Telegraph, asks a question: "Who do you think will get the star's dressing room in the Chicago Opera Company? So do I."

As a matter of fact, Mary Garden will not be that kind of a manager, for she is one of the few unusually intelligent opera singers.

What we really are curious about is to know what Geraldine Farrar's reprisal will be? A truly Machiavellian move would be to have Congress appoint her Ministeress of Fine Arts with jurisdiction over all the opera houses in America.

It is the general belief that there are only seven original jokes upon which all the others are based. In music the original joke dates from that moment

when Adam first beheld Eve and remarked: "I see that you are going to the Opera tonight."

Nilly (on way home from "Coq d'Or")—"What do you think of Rimsky-Korsakoff?"

Willy (triumphantly)—"That treaty was the worst thing Germany ever did."

Nilly—"You mean Brest-Litovsk."

Willy—"Well, what's the difference? All those places sound alike anyway."

LEONARD LIEBLING.

FALSE ECONOMY

What puts (at least, what should put) an artist in the \$1,000 class? Answer: The ability to draw that amount at the box office and a sufficient sum on top of it to enable the local manager to clear his expenses and leave a fair and reasonable profit. And how is this ability attained? First of all, of course, through the excellence of the artist's work, and then through the proper dissemination of a public knowledge of this excellence—in other words, through advertising of one form or another. A singer may make a genuine "hit" in New York, but if people in Chicago do not know about it, his value to the Chicago manager is nil.

By this time American artists have all come to be aware of the value of advertising, but a number of foreign artists—particularly among the Italians—believe that a penny saved is two pence earned, and are asking unreasonable fees for their services in concert without laying out a cent themselves to improve their value as a box-office attraction. Just now we have the example of an artist new to America this year who has made a success in New York and believes on the strength of this that he can demand a price for his services in concert equal to that received by some of his colleagues who have been here for years and whose names, through advertising, have become known throughout the country. His "personal representative," whose office is situated under his hat, is shopping around with him from one concert manager's office to the next, trying to play off one offer against the other, but, up to the present, has succeeded in landing nothing. Why? Because some of the managers whom he has approached have made inquiries in outside cities as to what the chances would be of selling him, and the local managers have replied: "A thousand dollars for ———? Oh, yes; we've read about him—in the daily papers. We know he's made a New York success. But he's never spent a cent to let anybody know it. He's never done a thing to give himself the slightest name-value, and yet you want us to buy him for the same fee we pay for So-and-so or So-and-so—" naming two well-known artists. "Why, not one out of a thousand among our ticket-buying public has even heard his name. And what good would it be among the list of artists at a festival?"

The above, mind you, is not imaginary conversation; but represents fairly the remarks of several local managers who were approached. One went so far as to say that he would not accept the artist if he would sing for him for nothing, but would prefer to pay two or three hundred dollars for an artist not approaching his ability, but who was known locally. What is the moral?

BAD BUSINESS

The MUSICAL COURIER learns that reports are circulated in Berlin to the effect that a certain artist who has recently come to America had a contract calling for twenty appearances in New York at \$1,800 per appearance, and, in addition, \$500 per week for expenses. Whether or not such stories were started by the artist—and we do not believe that they were—they are harmful and injurious, in that they influence other artists to demand exorbitant and ridiculous sums for an American tour, sums that no manager can pay or should pay, for they represent vastly more than the utmost possible earning capacity of the artist, plus a fair profit for the manager. In the case of the artist whom we have in mind, it appears to be true that a contract calling for thirty appearances at \$1,500 each was signed with him by an American; but the American in question was not in the concert management business, nor was he in a position to be financially responsible for so large a contract. What is the result? He has been eliminated and a new contract entered into by the artist with one of the regular concert managers—terms unknown, but not, we will venture, with any such impossible guarantee as the original one. The sooner the foreign artist loses the idea that America is "easy money," the better for all concerned.

LONDON YULETIDE IDYL

On Christmas Day I rode my bicycle to a pleasant spot on the southern side of Wimbledon common in the southwestern corner of London and listened to the robins, thrushes, and blackbirds singing carols in the evergreen hedges, and to the mellow bells in a distant church. The place is known as Caesar's Camp, and is so marked on the maps. Very many Christmases ago a Roman army was encamped on the hillside where I stood. The Roman soldiers, of course, knew nothing about Christmas. They may have heard of Yuletide from the Druids, but their thoughts in winter time must have turned to sunny Italy and the delirious orgies of the Saturnalia, which made the closing days of December so merry to the ancient Romans. Many a modern soldier, during the great war which began in 1914, grew homesick at Christmas time and hummed the old songs about "peace on earth, good will to men." And there was peace in Caesar's Camp on Christmas morning, with a yellow sun shining through the hazy air which blew from the warm Gulf Stream off the southern shores of England.

Stow, in his "Survey of London," published in 1567, says: "For Tacitus, who first of all authors nameth it Londinum, saith, that in the sixty-second year after Christ, it was, albeit no colony of the Romans, yet most famous for the great multitude of merchants, provision, and intercourse." According to tradition, it was from this camp that Suetonius Paulinus retreated with his army to escape the fate of Petilius Cerialis at the hands of the temporarily successful Britons. Young descendants of very much later invaders of Britain were playing football on the plains over which the retreating Roman army marched away nearly two thousand years ago to the rude music of cornicines and tibicines. But even at that remote period the visitors from Italy considered themselves musically superior to the natives of the British Isles, who were then of the same race as the Gauls of ancient France. Livy writes of their barbarous songs and hideous howlings which made every place resound with horrible noise: "Tumultus gens, truci cantu, clamoribusque variis, horrendo cuncta compleverant sono." The bel canto of modern Italy was no more than bellum canticum in the days of Caesar's invasion of Britain. The kind of singing Livy wrote about so long ago has not yet perished utterly in England. It can be heard almost any evening during these holidays, when the beer and ale houses empty themselves of their noisy rabble and the besotted dregs of the great city's working classes, male and female, stagger homeward.

On Christmas evening I rode again on my companionable bicycle to another part of London, several miles east of my morning's invasion of Caesar's Camp. Curtain road was the dismal spot I selected for my moonlight meditations, and I needed all the help I could borrow from the magic of the full moon's transforming radiance to imagine the rural hamlet of gabled houses, an old priory, the barns, and gardens, and orchards which once existed by the sewers ditch, from which the modern Shoreditch section of commercial London takes its name. Here it was that James Burbage came in 1576, during the reign of Queen Elizabeth, to build the first theater in England. The worthy aldermen of the city corporation would not allow a playhouse to be erected within the precincts of the thrice noble city of London. Actors were despised in those puritan times and had no legal rights. They were always called the servants of some aristocratic supporter of the drama. James Burbage was a joiner by trade, a servant of the Earl of Leicester, a strolling player, and the first actor-manager in England. The "stubborne fellow" so annoyed the Lord Mayor of London with the playhouse put up so near the city that he appealed to parliament and finally had the sinful "gorgeous playing-house erected in the fields" condemned. In the midst of this legal battle James Burbage died, and his company of actors pulled the theater down, carried the material across the river into Southwark, and on Bankside put up the ever-famous Globe Theater, where James Burbage's son, Richard, became immensely popular in his own day as the greatest actor on the Elizabethan stage, and won for himself a crown of immortality by taking in hand and encouraging a young man from the provinces, one William Shakespeare, of Stratford-upon-Avon.

It is one of the little ironies of fate that the present City Corporation, known as the London County Council, should have sought very diligently for the site of Burbage's first theater, and put up a tablet on the wall of 86 and 88 Curtain road in Shoreditch, in commemoration of the once despised

parent of all the theaters and opera houses in England.

And the unveiling of the tablet was entrusted to a woman, an actress, a female actor, of which old James Burbage, the younger Richard Burbage, and Shakespeare himself, never dreamed. The female parts were always played by boys in the early days of Elizabethan drama. Even two hundred years later the music for sopranos and contraltos in Italian operas was sung by surgically maltreated men. In 1611 the English traveler, Thomas Coryate, published the volume called "Coryate's Crudities: Hastily Gobbled Up in Five Moneths' Travells." In this book is a description of a theatrical play at Venice in which the feminine parts were played by mere women, "almost as well" as the English boy actors could play them.

Has the London of George V degenerated from the London of Elizabeth, or is it the entrance of the ladies on the scene which has raised the formerly depraved stage of Shakespeare to the present standard of moral purity? I cannot say. But I think that the Burbages and Shakespeare and Ben Jonson, Beaumont, Fletcher, Marlowe, and the rest of them, would get the surprise of their lives if they could see the Christmas pantomimes freely given within the precincts of London, with all the leading male parts played by suitably and picturesquely attired girls.

I should like to get Shakespeare's opinion of a comic opera and a musical play. He put much music into his plays. How would he like much play put into a musical show? Whether James Burbage would enjoy a modern drama or an opera is not of much importance now. The fact remains that the "stubborne fellow" gave Shakespeare his chance and opened up the way for all the theaters and opera houses in England today.

Perhaps the time is coming when the governors of London will decide to unveil a memorial to Sir Thomas Beecham, who struggled so hard in the early part of the twentieth century to establish opera in English. At present he is having the legal turmoil old James Burbage had in the days of Queen Elizabeth.

CLARENCE LUCAS.

LET MUSIC—NOT POLITICS—LEAD!

Our Vienna correspondent records in his last news letter the Vienna visit of Maurice Ravel, following closely on the heels of Puccini, who has been feted by the community for weeks. From other sources we learn that the mission of the French composer was of a semi-official character, being furthered not only by the Austrian, but also by the French government as well.

The whole affair grew out of a desire on the part of a number of Viennese musicians to learn to know France's leading musician at last, and an invitation was sent to Ravel, who accepted on condition that Fried—a German resident in Berlin!—should conduct his orchestral works, and that Mme. Marya Freund, a Polish singer living in Paris, should sing them. In other words, Ravel acted just as an artist anxious about the performance of his works would be expected to act anywhere in the world—without regard to nationality, on lines which guaranteed him, with his personal knowledge of artists on the "other side," a satisfactory hearing. But not long ago it would have been treason.

It is interesting to see what the French government does. It not only does not object, but it pays the traveling expenses of the company. Not out of idealistic motives, not to show the world that France is "rebuilding the spiritual bridges," but for its own purely political ends. It desires to coddle Austria and wean it away from its natural bond with Germany, and to give its politics a French "orientation." And it uses music as an ambassador. We may now expect Schönberg or Korngold to get an invitation to come to Paris. Which would not prevent their music from being pronounced contraband a few years later, if occasion arose.

This is not the policy of France alone, but of any government in Europe. Is it not time that musicians of the world band themselves together and declare themselves to be, once for all, above such low Phariseism? Declare that art knows no boundaries, and that—come what may—they will respect and honor each other, and that failure on either part not to perform each other's works will be due to force majeure, but not to "patriotism"?

We welcome international exchanges in the musical world, and we congratulate musicians whose governments extend them help, but we deplore the dependence of music upon such assistance. Musicians must find each other alone, and help the nations—all nations—to find each other. Let music—not politics—lead!

NOVELTIES

Is it not a waste of time to run forever after novelties? The newest work is very rarely better than the thousand works which preceded it. If the new work surpassed the preceding work every time, no matter how little, we would have reached an incredible perfection in musical composition after all these centuries of progress. But progress is very slow. New works come and go and leave no trace of influence, and many great compositions are neglected almost as soon as they cease to be novelties.

Emerson's description of young authors will do as well for young composers. It is to be found in the essay on "Books:"

All these are young adventurers, who produce their performance to the wise ears of Time, who sits and weighs, and, ten years hence, out of a million of pages reprints one. Again it is judged, it is winnowed by all the winds of opinion, and what terrific selection has not passed on it before it can be reprinted after twenty years—and reprinted after a century!—it is as if Minos and Rhadamanthus had indorsed the writing. 'Tis therefore an economy of time to read old and famed books. Nothing can be preserved which is not good.

The waste of time consists in hearing so much poor work by listening to every new work. New works must be written and performed and listened to before the good can be separated from the bad. To prohibit the performance of every work which was not famous would be as silly as the mother's admonition to her daughter warning her not to go near the water till she knew how to swim.

Those who know the standard works of the acknowledged great masters are better judges of new works than are those who seek only the latest compositions by the newest composers. No doubt the music critics are very much to blame for setting the fashion for new works. They have heard the old compositions so long that they are tired of them. They hear too much music. Nothing but a brand new work can give them scope enough to fill their column's space. Therefore they set up the cry for novelties, and the young hearers in the concert rooms come to believe that the right thing is to echo "Novelties!"

Another rule of Emerson's was: "Shun the spawn of the press on the gossip of the hour." Can that rule be used by the musician in selecting the music he intends to study? The spawn of the press is unlimited, but the life of the musician is limited. If he finds his greatest happiness in novelties only, we have nothing further to say.

But we think that too many music lovers, in their search for new sweets, leave unextracted the better honey of the older works. According to ancient history as expounded by Byron, "Xerxes offer'd a reward to those who could invent him a new pleasure." Byron, however, was no great seeker after novelties:

I care not for new pleasures, as the old
Are quite enough for me, so they but hold.

It is only when the old works grow a trifle stale that the new work can be heard to the greatest advantage to itself.

TROTSKY THE MUSICIAN

An English lady who has recently returned to London from Russia declared that "Lenin impressed her as being a man of immense fanaticism but of no particular intellect. Trotsky, on the other hand, was a man of the keenest intellect, who was interested in something besides communistic theory. Trotsky was a fine musician, he was interested in art, he discussed a variety of questions not connected with politics."

This sounds right to us. Only a man of the keenest intellect can be a fine musician. Persons of poor intellect are the natural communists of music. They hold the Bolshevistic view that the compositions of the great masters are the common property of all and should be shared alike. Hence come all the symphonic poems hashed up from bits of Wagner, Liszt, Strauss, Scriabin. That accounts for the endless odds and ends of Verdi, Wagner, Puccini, Bizet, Gounod, in the twenty-four new operas which blossom every season.

Now we know why all the 40,000 new songs of the year resemble all the 120,000 songs of the past three years. Oh, yes! Communism in musical ideas is a fine thing for the man who has no ideas of his own to give. But communism in music, like communism in everything else, soon vanishes into thin smoke when the man of ideas is called on to share his belongings with the men who have nothing to give and all to receive. Long may the keen intellect and fine musicianship of Trotsky endure. And as for his communism, well—we have no space now for politics.

Mary Garden Appointed General Director of Chicago Opera

(Continued from page 5.)

ported to have said: "If Mme. Walska sings, I resign." This was a mistake. Many performances this season have not been up to standard, and, should Mme. Walska not have made the success expected, no great harm would have been done. She would anyway have been treated not only as a lady, but also as an artist, and no great disturbances would have ensued. However, Mme. Walska left; but before her departure she informed some of her friends that her trunks were being packed and that two of the managers of the opera soon would pack theirs. This was not an idle threat, as is verified by succeeding events, which resulted in the dethroning of the managers.

ARTISTIC DIRECTOR IN NAME ONLY.

It is true that Mr. Marinuzzi was not asked to resign. It is absolutely true that he did it of his own volition, but it is also true that no authority was given him as artistic director of the company, the statement having been made to me by Mr. Marinuzzi himself. "True," said he, "I was always consulted. Often I did not agree, but yet they (meaning probably Johnson and Engel) went over my head." Artists were continually pestering Marinuzzi, protesting that such and such an artist had been given a role in preference to him or her. The limit of the maestro's physical endurance having been reached, he found himself under the necessity of resigning as artistic director if he wished to preserve his health, as his nervous symptoms showed that it was time to call a halt, after sleepless nights spent in walking up and down the floor of his room at the Congress Hotel.

With Marinuzzi's resignation, the post of artistic director was left vacant. Many thought Executive Manager Johnson would be given that position too. Not so the writer, who so informed Karleton Hackett, critic on the Chicago Evening Post, and Herman Devries, who holds the same position on the Chicago American, and this was said days in advance of the election. He stated that Mary Garden would be elected, and his prediction was not due to mere guesswork, but to knowledge of facts. Although he has not seen Mary Garden or spoken to her since last April, he knew that the new head of the Chicago Opera Association had been to Switzerland this summer at the request of Mrs. McCormick and that, if trouble occurred this year, without further delay Mary Garden would be elected without a dissenting vote to the position of General Director of the Chicago Opera Association.

WAGNER WILL NOT TAKE BUSINESS MANAGEMENT.

The business management, following the strong wish of Miss Garden and by unanimous action of the directors, was offered to Charles L. Wagner, the New York manager, the offer coming to him unsolicited and out of a clear sky, formal proffer of the position being made by Harold F. McCormick at a conference with him in Cleveland on Wednesday of last week. Mr. Wagner asked for time to consider the proposition, and went on to Chicago Sunday last for a conference with Miss Garden, who is under contract to sing fifty concerts under his management next season. Mr. Wagner returned to New York on Monday and on Tuesday announced definitely that, having taken into consideration his large interests in the concert field and his entire inexperience in opera, he felt that it would be unwise for him to accept the Chicago offer, flattering as it was. This leaves the question of the business management still open as the MUSICAL COURIER goes to press.

Mr. Hardy was for years with the Chicago Opera Association, after which he was elected manager of the Blackstone Theater, a position he now holds and in which he has won the esteem and respect of all Chicago. In place of the present treasurer, gossip has it that James Sheehan will be given the post, another good man, popular both in New York and Chicago. As manager of the Astor Theater in New York he made many friends, but his return to Chicago,

where for many years he held a similar position at the Auditorium Theater, precludes his reinstallation in the same post.

OTHER PROBABLE CHANGES.

Of course, there will be some changes. It is probable that Henri Morin, the present French conductor, will not return, and we may see again Marcel Charlier or one of the Paris Grand Opera conductors, two names already being mentioned. There will probably be fewer tenors and baritones with the company than have been engaged of late, and some of the artists who do not draw may see a curtailment in their salaries. This is only conjecture on the part of the writer, basing his hypothesis upon the interview he had last season with Mary Garden. Gino Marinuzzi can, if he wishes, remain with the company, even though he has received flattering offers from other opera houses, not only as conductor, but as manager. It is probable, however, should he remain, he will have to divide the repertory with another famous Italian conductor, the name of Giorgio Polacco having been mentioned for the place. With such men as Marinuzzi, Polacco and Cimini, the Chicago Opera Association would have three conductors second to none in the operatic world, and as they are men of intellect, they would know how to divide the repertory so as not to tread on the toes of one another. Anyway, the matter of conductors will be left to Miss Garden as will everything else pertaining to the company, and with such a wonderful woman at its head the association has now a sure



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MARY GARDEN,

The distinguished prima donna, who has just been chosen to guide the future destinies of the Chicago Opera.

navigator, one who understands everything pertaining to the position to which she has been elected and for whom a financial as well as artistic success is predicted. R. D.

I SEE THAT

Galli-Curci was married to Homer Samuels last Saturday. Mary Garden has been appointed general director of the Chicago Opera Association.

A National Conference of Motion Picture and Musical Interests will be held at Hotel Astor January 24-26.

George Engles is now a general concert manager.

The Detroit Orchestra will give its second concert in Carnegie Hall on February 2.

Alfredo Martino has opened a school of Bel Canto in New York.

Mischa Elman has been engaged for five recitals in one week at the Imperial Theater, Tokio.

Frances Ingram prefers concert work to opera.

Marinuzzi and Herbert Johnson have resigned from the Chicago Opera.

E. Robert Schmitz will play Leo Sowerby's new concerto with the New York Symphony January 23.

Ernest Bloch conducted his C sharp minor symphony with the Cleveland Orchestra.

Arthur Rubinstein will arrive in this country next week.

The rumor that Galli-Curci has been engaged by the Metropolitan is incorrect.

Beno Rosenheimer is now associated with the Concert Management Raoul Biais.

Jascha Spiwakowsky will come to America the end of this year.

Joseph Carl Breil is finding much of his time occupied as an operatic coach.

Toscha Seidel is now under the management of Daniel Mayer.

Frieda Hempel is to sing in New York as guest with the Chicago Opera Association.

Gladys Axman appeared in Boston with Kubelik with fine success.

Flora Myers Engel, soprano, and Le Roy Weil, baritone, are new Mehan artist pupils.

Povla Frijsh scored a great success in Reno on January 7.

Betsy Lane Shepherd has been booked for a six weeks' tour.

Ethel Leginska will return to the concert platform next season.

Dr. Kinkeldey has inaugurated a series of lecture recitals at the Fifty-eighth street library.

Ruby Gerard DeLast, the violinist, is wintering in Bermuda.

The two Nicholls gave a joint recital in Newburgh.

The National Opera Club has subscribed \$438.08 for the starving children of mid-Europe.

Harold Land scored a success in Newark, N. J., in "The Messiah."

Gervase Elwes was killed by a train in Boston last week.

The membership of the Fitchburg Choral Society now exceeds the three hundred mark.

Cecil Fanning will give nine concerts in thirteen days during his California tour this month.

Vera Curtis was the soloist at the concert given in memory of the late Horatio Parker at Yale University.

Lenora Sparkes already is booked for thirty-six recitals next season.

Olive Nevin and Harold Vincent Milligan are now under Daniel Mayer's management.

Emma Roberts had to repeat several songs and add a number of extras at her Columbia University recital.

The Hambourg Trio and J. Campbell-McInnes gave two concerts in New York on January 20.

Guy Maier and Lee Pattison are playing eight times in New York and nine times in Boston this season.

Nellie and Sara Kouns will debut in opera at Cannes, France, before returning to America for a concert tour.

Rafle Leech Sterner is giving a series of lectures on the voice on Fridays at twelve o'clock.

Edith Chapman Gould sang four songs by Mendelssohn at Dr. Dickinson's Friday "Hour of Music."

F. Reed Capouilliez, baritone, will sing in the vicinity of Chattanooga, Tenn., early in February.

Artist-pupils of Richard Hageman are filling many engagements.

Albert Coates will conduct the New York Symphony Society for a season of ten weeks in 1921-22.

Vasa Prihoda, the Bohemian violinist, will return to America for another tour next season.

May Mukle sailed for Havre on January 15.

Dorothy Drew Speich and Melville Clark were married on January 8 at Syracuse, N. Y.

Wilber Walker has been installed for the forty-ninth year as organist of Oakland Lodge of Masons No 188.

Dohnanyi arrives in America the middle of February, and is booked with the Boston, National and Cincinnati Orchestras as well as with many colleges.

Phillip Gordon's father is dead.

Charles Wagner has declined the offer to become business manager of the Chicago Opera.

Giulio Silva has been secured to teach at the David Mannes Music School.

The Czech National Theater has suffered a heavy loss in the death of Karel Kovarovic.

Oscar Seagle, baritone, leaves this week for a tour of the extreme South.

Nellie and Sara Kouns have postponed their coming to America until March 1.

De Pachmann has declined an offer to tour in this country.

Josef Lhevinne and David Bispham will conduct master classes at the American Conservatory next summer.

Harold Land will sing at the Waldorf-Astoria on February 8.

G. N.

Letz Quartet's Southern Tour

Following the second subscription concert in Aeolian Hall, January 25, the Letz Quartet will go South, playing en route at Ogontz School, Rydal, Pa., January 26, and then in Hartsville, S. C.; Miami, Fla.; Tampa, Fla.; Orlando, Fla.; Charleston, S. C.; Rome, Ga.; Bristol, Va.; Greensboro, N. C.; Chapel Hill, N. C.; Hollins, Va.; Roanoke, Va., and Sweet Briar, Va.

British Isles Music at Cooper Union

The fourth free concert at Cooper Union, under the auspices of the Music League of the People's Institute, was given on January 9, with a program of "Music of the British Isles." Among the artists taking part were Marguerite Fontrese (Margaret Sullivan), contralto, and the Lovat Pipe Band, Angus M. Fraser, pipe major.

"The Valkyrie" in English Is Revived in Chicago, Winning Enthusiastic Praise of Public and Critics

Cyrena Van Gordon, Called the Real Brunnhilde, Makes Stirring Impression; Baklanoff and Martin Also Fine, and Marinuzzi Wins His Share of Applause—Another Sold Out "Carmen" with Garden and Muratore

"THE VALKYRIE," JANUARY 10.

The ninth week of the opera season at the Auditorium was ushered in with an excellent revival of "The Valkyrie" sung in English. Those who advocate our own language for the singing of foreign opera had finally their inning, due in a large measure to all the singers heard on this occasion, especially those entrusted with the leading parts, as they enunciated the text so well as to be understood. Before reviewing their work, however, words of praise as well as admiration must be addressed to Gino Marinuzzi for the admirable manner in which he read the score. An admirer of Richard Wagner, Marinuzzi has made an extensive study of all his operas, many of which he has conducted in Europe and in South America, but this was only the second work of the master of Bayreuth that was heard under his baton here. He gave an eloquent reading of the score, bringing out all the beauties therein contained and building up climaxes that were stupendous and pianissimi that were exquisite, and making the music pulsate with his own vim throughout the course of the evening. Marinuzzi has, in two seasons' acquaintance, done big things, but he had to wait until the presentation of "The Valkyrie" to reveal his absolute authority with the baton, his far-sighted musicianship, his clear vision and the incalculable force that lies behind his frail body. Marinuzzi is a big personality in the musical world—a giant that has not as yet been recognized at his full value until today, when his performance of "The Valkyrie" compelled respect and adulation. From the first act to the last he was the dominant factor in making the opera as potential as hoped by Wagner. "The Valkyrie" was a big night for Marinuzzi as well as for other members of the cast. Making an exception to this writer's rule, the review of this opera will not be given in the order in which the characters appeared on the program, but rather as to their merits. To do this is somewhat hazardous and difficult, inasmuch as the work of Baklanoff, Martin and Van Gordon was equally satisfactory, yet the place of honor is given to Cyrena Van Gordon, who appeared as Brunnhilde. This for various reasons.

Miss Van Gordon's career dates back several years, when she came here without further preparation than the tuition received at the College of Music of Cincinnati under one of its most able vocal teachers, now a resident of Chicago. Since those days she has made incredible progress in her art. Then she had only a voice to recommend her to the management and later to opera goers. Today she has everything in her favor—stage presence, voice, musicianship and all the gamut that calls for perfection. As Brunnhilde she rose to a stellar position with the Chicago Opera Association. Comparisons with other great singers who have appeared in the role at the Auditorium would not add fame to the Brunnhilde of Van Gordon. She was in every respect the equal of any and the superior of many. A beautiful woman, she looked ravishing to the eye—the real Brunnhilde of our vision, entrancing to the eye, beauty in all its splendor. Vocally, she surprised her most sanguine admirers, pouring out tones of such intensity and beauty in the famous Valkyrie cry as to cause the audience to loosen beyond restraint and to bestow upon her applause in proportion to her worth. The deafening plaudits then heard were but a feeble compliment paid a great singer by a delighted audience. All through the evening she sang eloquently and made plausible the preference of Wotan for his Brunnhilde, as if she were his favorite child; she was also that of the audience, who assisted at her triumph on this occasion. Historically, she was the real daughter of a god, walking, or even running, with the majesty and dignity of a superior being, and every gesture had not only a meaning of its own, but distinction and gracefulness. If her Ortrud left much to be desired as to enunciation of the English text, her Brunnhilde, on the other hand, was highly

commendable. Miss Van Gordon took the pains to learn how to project the words; thus, the English text was made understandable, and this added in making her presentation admirable in all respects.

The second place among the singers results in a draw between Wotan and Siegmund, the place finally being given to Baklanoff only for the reason that he represented a god. The great Russian baritone found in the role of Wotan another vehicle to stardom. His was a stoic yet sympathetic Wotan, and, though it had been anticipated that the music might lie too low for his high baritone voice, he reached to cavernous regions with as much sonority as when he soared to his highest register. Baklanoff is an artist; the word being used somewhat erroneously, it is given here its full significance. His farewell to Brunnhilde was sung with much pathos, sincerity and a noblesse of tone that crowned with his previous good work, his performance as impeccable.

Ricardo Martin spent profitably his leisure time studying with assistant conductors of Bayreuth his Wagnerian repertory, judging by the manner in which he sang and played his part in the drama, as his Siegmund had the stamp of tradition plus a certain individuality that made it an object of sincere admiration and most favorable comment. Critics on the daily press have proclaimed his Siegmund the very best ever seen or heard at the Auditorium, and this includes those so-called giants that appeared in Wagnerian operas from the late 80's to our day. Mr. Martin can easily stand comparison with any, but that mania of having to compare which has taken hold of scribes on dailies has not as yet been found necessary by this one to express his satisfaction; thus we do not care if Van Dyck was as good as Martin, but if the Dutch tenor sang Siegmund like Riccardo Martin did on Monday evening, he was a splendid interpreter of a mighty difficult role. Martin made a boyish, lovable Siegmund, whose voice had freshness, fullness of adolescence and the vigor and robustness of a hero. Mr. Martin scored a huge and legitimate success and shared in a large measure in making the revival one of the most interesting of the present season.

Dorothy Francis, another beautiful woman of a different type from Van Gordon, was the Sieglinde. Like Martin and Van Gordon, Miss Francis took pains to articulate the words so as to make almost every one understandable. This made her performance doubly enjoyable. She was regal to the eye and charmed the ear by the beauty of her song. Edouard Coteuil was an imposing Hunding, as big vocally as physically. Maria Claessens had the distinct honor of enunciating the text so well as to permit each word to be understood. In this respect she was unique and well deserving highest praise. Vocally, she was satisfactory and proved once more a most valuable member of the company, doubling in the role of Schwertleite in the last act. The Valkyries besides Miss Claessens were Margery Maxwell, a fair Helmwige; Elsa Diemer, a tall Gerhilde; Olga Carrara, a satisfactory Ortrude; Philene Falco, as Waltraute; Olive Main, as Siegrune; Frances Paperte, as Rosseweide, and Carmen Pascova, as Gringerde, tipped the scale between mediocre and satisfactory. The stage management again distinguished itself and proved as efficacious in German opera as in the prevalent Italian and French operas. The house was practically sold out and enthusiasm was rampant, and justly so, as the performance's merits were many.

"MADAME BUTTERFLY," JANUARY 11.

"Butterfly" was repeated with the cast heard the previous week.

"CARMEN," JANUARY 12.

The combination of Mary Garden and Lucian Muratore has a box office value which is unsurpassable, as demonstrated by the sold out house on hand whenever they are billed, and already at this early date no seat is to be had

for their future appearances until the end of the season. Those two luminaries shone equally well in "Carmen"—Mary Garden appearing in the title role and Muratore as Don Jose. Due to other duties, this reviewer had to content himself with hearing solely the first and last acts and a small portion of the third. This obligation was regrettable, as the second act of "Carmen" is the most important, inasmuch as the tenor has his best aria, "The Flower Song," and the baritone the "Toreador Song," and the quintet; and in the third act there is also Micaela's aria, all of which were admirably sung, according to all the critics on the dailies; and my partner stated that Muratore could have repeated the "Flower Song" had he so desired; likewise Baklanoff the "Toreador," but both wisely and artistically refrained from breaking the rule. Muratore, in glorious voice, sang himself into the hearts of his listeners and appeared at his best. Mary Garden, in splendid mood, gave her particular delineation of the gypsy girl, finding in it the same success that has crowned her efforts in seasons gone by. George Baklanoff, who is singing nearly nightly, showed his versatility in another of his best roles. Micaela was entrusted to Florence Macbeth. The Zuniga of Edouard Coteuil was excellent and the same may be said of the balance of the cast, which included Constantin Nicolay, Margery Maxwell, Desire Defrere and Carmen Pascova.

The performance was under the direction of Gino Marinuzzi, who is as much at ease in the French repertory as in the Italian and German. The ballet, with Pavley and Oukrainsky as special stars, thrilled the audience by terpsichorean feats of art.

"LAKME," JANUARY 13.

A repetition of "Lakme" brought forth the same cast heard previously, with two exceptions—Florence Macbeth appearing in the title role instead of Galli-Curci, and Hector Dufranne singing the part of Nilakanthe, sung heretofore by Baklanoff, whose retirement from the part was due to his having sung the previous night and being billed for the succeeding evening, besides having sung Wotan on Monday night—a very busy week for the big Russian baritone. Miss Macbeth gave a good account of herself, singing especially well the "Bell Song" and doing a great deal with the part. Dufranne, in excellent mood, sang beautifully and was accorded much applause after his solo in the second act. Much has been written about the Gerald of Tito Schipa, who finds in the role of the British officer ample opportunity to disclose his glorious voice to best advantage. He sang, as he has done since the beginning of the season, superbly and deserved the various tempestuous demonstrations that were tendered him by delighted listeners.

Morin conducted with the same care and precision which marked his previous efforts.

"MONNA VANNA," JANUARY 14.

For the second time this season, "Monna Vanna" proved a triumph for Muratore, Mary Garden and Baklanoff, each of whom gave their remarkable delineations of the three leading roles and won individual ovations from the sold out house. Edouard Coteuil came in for a large share of the evening's success and Henri Morin was at the helm.

"LOHENGRIN," JANUARY 15 (MATINEE).

Wagner's "Lohengrin" in English was again given at the matinee, the principals—Rosa Raisa, Edward Johnson, Cyrena Van Gordon and Edouard Coteuil—meeting with the same success which crowned their efforts at the recent performances. Marinuzzi was at the conductor's desk, which means an illuminating reading of the score.

"TOSCA," JANUARY 15 (EVENING).

Yvonne Gall's most fascinating delineation of Tosca won her another big success at the hands of the Saturday night listeners. Hislop as Cavaradossi, and Carlo Galeffi as Scarpia, shared in the audience's favor.

RENE DEVRIES.

Schoen-René Returns to New York

Mme. Schoen-René, who has been holding a master class in Minneapolis, returned to New York to resume her work here on January 15.

What the Press Thinks of



GLADYS AXMAN'S Appearance with Kubelik at the Boston Opera House, January 9:

GLOBE.

An appreciative audience found evident pleasure in the playing of Mr. Kubelik, and in the surprisingly fine singing of Mme. Axman. The singing of Mme. Axman proved the real feature of the concert, for from her first number, the "Voi sapete" from "Cavalleria Rusticana," the young soprano showed herself the possessor of a really beautiful voice, well trained, and used with the utmost musicianship. In the aria "Il est doux, il est bon" from "Herodiade" Mme. Axman achieved splendid dramatic effects as well, arousing the audience to great enthusiasm.

Mme. Axman was recalled again, and again, the audience welcoming her as a delightful surprise, and showing its appreciation of the splendid quality of her singing in every possible way.

HERALD—PHILIP HALE

Mme. Axman gave her first recital here late in 1916, when she was practically a beginner. Her voice has grown in power during the years, and as was to be expected, she had developed her technical resources. The voice has a dramatic quality, and is especially effective in the lower and middle registers. Massenet's aria was sung with considerable feeling.

TRAVELER—Kubelik Shares Concert Honor

Gladys Axman has a voice of superb volume and sings with considerable dramatic power. (One might imagine

that she would be even better in grand opera roles than on the concert stage, but she was altogether pleasing yesterday.) Her Mascagni number at once established the breadth and character of her musical calibre. After the Massenet aria the audience was quite won to enthusiasm, and she sang several encores—one especially beautiful in its dramatic and passionate appeal was the Yiddish folk song, "Rachem," by Mana-Zucca.

AMERICAN

Mme. Axman was particularly well received and was recalled again and again. Her rendition of the aria from "Herodiade" was applauded for several minutes, and she was forced to sing two encores. Her voice was clear, powerful and melodious, with good enunciation.

POST—Kubelik-Axman Concert

Mme. Axman was heartily applauded. She is a singer of experience, who has evidently been carefully trained. She had music which called for much versatility. Mme. Axman showed herself to be in sympathy with all of this music, and she knows how to sing with simple feeling, as well as in the pretentious operatic manner. She was encored many times, and among her songs added to the program in response to the applause was "Un bel di" from "Madam Butterfly."

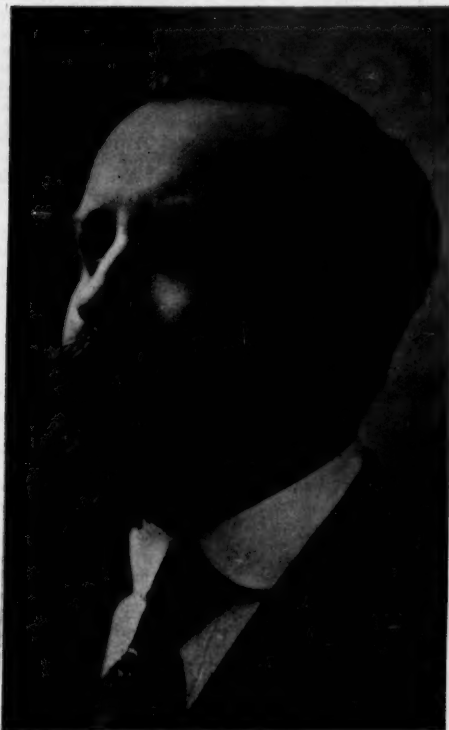
TRANSCRIPT

Gladys Axman, soprano of the Metropolitan Opera Company assisted. Her voice is of good quality, her enunciation is admirable and she sings carefully and intelligently.

Giulio Silva to Teach at Mannes School

The David Mannes Music School may justly be called one of the most progressive in the country because of its eagerness to add to its teaching staff celebrities from all parts of the world. Mr. and Mrs. Mannes have just secured the services of the well known Italian vocal maestro, Signor Giulio Silva, who will enter upon his duties at the David Mannes School towards the end of March, 1921.

Signor Silva was born in Parma, Italy, in 1875. He inherited from his father, who was a distinguished poet and writer, the love for art and culture, and from his mother, who had a beautiful voice, the instinct for singing. After completing his musical studies in Parma he began the study of medicine in the University of Rome, but owing to his great love and talent for music he abandoned medicine and devoted his entire time to the thorough (serious) study of music at the Lyceum of the Academy of St. Cecilia in Rome, Italy, where he received the diploma for composition. During his studies at the Lyceum he showed a decided leaning towards singing, especially towards teaching the art of singing. He became an assistant to Maestro Cotogni, and had as fellow students Titta Ruffo, Giuseppe De Luca and others who later gained



GIULIO SILVA.

Who has joined the Mannes School faculty.

international fame. His interest was centered in the composition of songs, and he won two gold medals for vocal lyrics, and a silver medal (first prize) at the Academy of St. Cecilia for a motet for solo voices. Following his studies, he conducted operatic performances with success in many Italian cities, but abandoned this to devote himself exclusively to teaching vocal art which he followed successfully in France and Germany for nearly nine years. In 1912, his book, "Singing and its rational teaching," was published by Rocca of Turin. This work is today considered by many authorities as one of the best and most original modern methods of singing. In 1913 he was elected Professor for life (titulary) in the Conservatory of Parma. In 1914, he alone, of the Italian masters of singing, took part in the first International Congress of Phonetics held in Hamburg, Germany. The final affirmation of his worth to vocal art was reached in 1917, when the Minister of Public Instruction and President of the Royal Academy of St. Cecilia, at the direction of the Musical Lyceum at Rome, and the permanent commission of Musical Art, which was composed of Messrs. Boito, Toscanini and Gallignani, conferred on him the nomination "ad honorum" to the chair of maestro di canto in the Royal Academy of St. Cecilia in place of the great master.

The characteristics of the teaching of Signor Silva are a great clarity, together with simplicity and surety of method. He feels and judges as an artist, not to complicate the didactic procedure, but in order to simplify it. He has the ancient method and the modern mentality.

Mozart Society Gives Musicales

The third morning musicale, luncheon and dance by the New York Mozart Society, Mrs. Noble McConnell, founder and president, at the Hotel Astor, January 8, resolved itself largely into a love feast extended to Chief Caupolican, the baritone, who gave a too long recital and talked too much, but sang splendidly. "I Heard a Gull," Bemberg's "Chant Hindou," four more or less "Indian" songs in civilized arrangement by Lieurance, Troyer, Burton and Caupolican, and "The Two Grenadiers," were undoubtedly his best numbers. Possessing a naturally powerful and expressive voice, this singer, of South American-French extraction, should yet beware of forcing it lest he lose its beauty. Extra numbers not on his set program were the prologue to "Pagliacci," the "Toreador Song" and "The Palms."

President McConnell, as usual, interspersed the program with wise and witty remarks, such as have come to be a feature of the Mozart Society musicales. She announced the big card party of 125 to 150 tables of January 12; called attention to the bal masque of January 25, and was especially interesting in her description of the annual holiday dinner given by the Mozart Society to some 300 East Side poor children, when a picture of the group was taken,

with herself in the foreground wearing a "peanut of a hat." She called attention to the regular annual church service to occur the Sunday evening after Easter, when the Mozart Choral would participate. She read a letter from Commander W. W. Griffith (who won the Mozart Golf Circle Cup at the recent tournament), of the Scottish Rite Masons, enclosing their check for \$500 for the East Side Clinic, founded by Mrs. McConnell and supported by her and the Mozart, and introduced Mr. Griffith, whose few remarks were roundly applauded. All this was done with the spontaneity and originality one associates with President McConnell. Seated on the platform with her were the officers and several distinguished guests, among them Mrs. Charles S. Whitman, Mrs. John H. Parker, Mrs. Edward I. Edwards (New Jersey Governor's wife).

Millie Ryan's Pupils in Demand

Millie Ryan, teacher of the art of singing, whose studio at 1730 Broadway, New York City, is a favorite rendezvous for professional singers, has placed a large number of her students in important positions with leading companies in New York and elsewhere. Among these are John Shannon, who is singing with the "Listen Lester" company in California; Violet Carlsen who left a few weeks ago for an extended tour, featuring her own act; Franklin Woods and Bunny Wyde who recently appeared at the Palace Theater, New York, in "All Right Eddie;" Beryl Burton who is now on tour as principal in "My Dream Girl;" Elaine Dale and Beatrice Kern, who are with "A Japanese Review;" Earle Warwick in "June Love;" Charles Tobin, who has been engaged as understudy to one of the principals in "The Beggar's Opera;" Collette, who is appearing in "Lady Billy," and eight others who are rehearsing in new productions.

At her studio musicales given at 4 p. m. on the first Wednesday of each month, Mme. Ryan presents many of her artist students.

Some of Dicie Howell's Dates

Dicie Howell, who has made such rapid strides since her debut last season at Aeolian Hall, will give public recitals in many of the musically important cities this season. Her first recital of the new year will be in Jordan Hall, Boston, January 22, and her New York recital is scheduled for February 7, in Aeolian Hall. Miss Howell has been engaged as assisting artist and soloist with the Keene (N. H.) Male Chorus Society (Nelson P. Coffin, director) on January 20, and as soprano soloist at the Fitchburg (Mass.) Spring Festival, April 22.

Sylvia Cushman to Tour Netherlands

Sylvia Cushman will soon appear in joint recital with Owen Hewitt in Jordan Hall, Boston. Mr. Hewitt is the young tenor who scored such a success in the same hall on December 7 and 8 in "Ib and Little Christina." Miss Cushman and Mr. Hewitt are planning a tour of the Netherlands in the spring, sailing in April.

Miss Cushman has secured Hermann Carl Mahr as pianist at her school of platform art in Brookline, Mass.

GRAINGER'S SUCCESS IN CUBA

Australian Pianist Wins Large Audience and Brings Fame to Cuba's Latest Managers, Misses Benitez and Massaguer

Word has recently been received by Manager Antonia Sawyer that Percy Grainger, the noted Australian pianist and composer, had won a triumph in Havana. Mr. Grainger made his first appearance at the Teatro Nacional, on the evening of December 16. The opera house was crowded from orchestra to gallery with the very best society in the Cuban capital, and every music lover was on hand to greet the much heralded pianist from Australia. It was the first venture of Misses Caridad Benitez and Lulu Massaguer, two enterprising young Havana women. Miss Benitez is well known in New York music circles and is very popular. She was educated in the United States, having studied music for several years in New York. It had long been her purpose to enter the managerial field in her native country, and when she associated herself with Miss Massaguer, Mr. Grainger was decided upon to be the first to inaugurate their bureau.

According to the Havana journalists and critics, Mr. Grainger went to Havana as no stranger. For years his fame had been known there, and it was only his appearance in the flesh they wanted. His first recital marked the appearance of a practically crowded theater. This is said to be something unusual in Latin-American cities where an artist comes for the first time. But not so with Grainger. He was welcomed like an old friend—a favorite of years standing. His second recital took place on Sunday morning at ten o'clock. This affair found the house crowded again, many music lovers from out in the provinces coming in to hear him. Had he not had to return to the States within such a short time, Mr. Grainger could have toured the entire island, which would have taken fully two months.

Every Havana critic was of the opinion that Grainger was one of the leading pianists of the day. El Triun states that "he is undoubtedly a master, a great pianist full of originality, who places the stamp of his powerful personality on anything he plays, until the point that well known compositions appear to be new through the magic of his style." The critic of Diario de la Marina speaks of Grainger as "the famous Australian pianist, artist of universal renown, composer of brilliant talent, great culture, and genial interpreter of Chopin, Liszt and Grieg, was presented to the Havana public." Of his technique the same paper goes on to state: "Grainger has admirable technique who knows and dominates the instrument through which he has reached world fame." Of his interpretations, the critic adds, "Expert, light, ductile, he draws from the keys all the 'nuances' of a composition, not omitting the smallest part; but playing the complete piece smoothly and without changing the tone color of the composition."

Kaufman and Mikova in Recital

Maurice Kaufman, violinist, and Marie Mikova, pianist, will be heard in a joint recital at Aeolian Hall on February 8.

FRIEDA KLINK

MEZZO-CONTRALTO

Unusual Comments on Her New York Debut Aeolian Hall, Jan. 11th

Seldom has a new singer the good fortune to make such a favorable impression at a debut hearing as she did yesterday. She disclosed a beautiful voice, fine vocal skill, taste, intelligence, and musical feeling.—*The Herald*.

Miss Klink's voice and singing were well worth hearing. The voice is colorful and expressive, and she sings in tune.—*The World*.

Frieda Klink, possessor of a contralto voice of luscious quality, already well controlled, gave an artistic recital.—*The Times*.

Frieda Klink has youth and good looks, as well as a flexible, well-managed voice of much sweetness.—*The Evening Mail*.

A newcomer to Aeolian Hall, Frieda Klink, gave an excellent account of herself in a matinee. She is a mezzo-soprano of opulent voice and no little skill in its use. Her program, of nice artistic arrangement, proved the singer's serious purpose; even the English songs were above the average. She provided evidence of musicianship and comprehension of style.—*Brooklyn Eagle*.

Frieda Klink, who gave a song recital yesterday afternoon in Aeolian Hall, disclosed a voice exceedingly lovely in quality and even throughout its range. It is a mezzo-contralto without heaviness, but of considerable dramatic power, which she uses with discretion. She has a sense of proportion and a realization of the virtue of restraint, which is all too rare. The singer's interpretative intelligence and sincerity were constantly evident. Her climaxes gain in force and her singing throughout in effectiveness through her admirable control of the medium voice. The audience was large and enthusiastic.—*The Tribune*.

Recital Managed by LOUDON CHARLTON

Carnegie Hall, New York



NEW YORK CONCERTS

JANUARY 10

Mr. and Mrs. Alexander Bloch

Mr. and Mrs. Alexander Bloch's second sonata recital was given before a large and interested audience on Monday evening, January 10, in Aeolian Hall, the novelty produced being a sonata in A for piano and violin by Ildebrando Pizzetti, which, although interesting, is not of a sufficiently appealing nature to warrant a long life. The work is in three movements—tempestoso, preghiera per gl'innocenti, and vivo e fresco—and shows that the composer has a strong penchant towards the modern French and Italian schools. The second movement is by far the most inspiring and effective. Brahms' majestic sonata in G major, op. 78, opened the program, and Mozart's sonata in E flat major was chosen as the closing number, which, with its charming and natural melodic beauties, was refreshing after the new sonata by Pizzetti.

The artist couple played with excellent tonal balance and musicianship, and delighted all present by the sincerity of their work.

Daisy Kennedy, Violinist

Daisy Kennedy (Mrs. Benno Moiseiwitsch) gave her second violin recital at Aeolian Hall on January 10 before a large and highly appreciative audience. She played a well chosen program which offered generous opportunity for the display of her brilliant technic without sacrificing anything in beauty, and presented several pieces that were rare enough to appear almost as novelties. There was a group of Brahms, Beethoven and Schumann; an unaccompanied chaconne of Bach; Bruch's "Scotch Fantasy," and a group of smaller pieces—"Idylle Finnoise," Kosloff; "Elegie," Catoire; "Tableau Orientale," Bartolome; "Poeme," McEwen, and "Valse Caprice," Nandor Zsolt.

This fine program was interpreted with breadth of tone, a fine perception of the intention of the various composers, and very brilliant technic. Her intonation was good and her phrasing and bowing indicated a thorough musicianship. There were several encores.

Concert at Columbia University

Grace Hofheimer and Andre Benoist were heard in a recital for two pianos on Monday evening, January 10, in the Horace Mann auditorium of Columbia University, New York. The program which was played with excellent tonal balance and musicianship contained the andante and variations, Schumann; sonata in D major, Mozart; "Le Rouet d'Omphale," Saint-Saëns, as well as the air and variations in E minor by Sinding. The two artists were recalled after each number.

JANUARY 11

National Symphony Orchestra: Willem Mengelberg, Conductor

Willem Mengelberg, the Danish conductor, made his long advertised appearance with the National Symphony Orchestra last week. He conducted four times, giving his first program Tuesday afternoon, January 11, and repeating it Friday evening, January 14; his second Thursday afternoon, January 13, repeating it Saturday evening, January 15. All the concerts were at Carnegie Hall.

The first program was made up as follows: Weber, "Oberon" overture; Strauss, "Don Juan;" Berlioz, "Fantastic" symphony. It would be idle to say that the first concert—Tuesday afternoon—was impressive. It was not Mengelberg's fault in the slightest, but the whole orchestra had a case of stage fright like the veriest debutante. It was expressed in the second measure of the "Oberon" overture, when the first horn blew his first false note. The repetition of the concert on Friday evening was as different as is white from black. The orchestra, which had already shown possibilities in the Thursday afternoon concert, reviewed below, was on its mettle and played as the present reviewer has never heard it play before. The horns, in particular, were on their best behavior and not a single "kix" broke loose the whole evening. The strings, too, played with a warmth, expressiveness and intensity such as no other conductor has drawn from the National Symphony fiddlers.

From the first moment, Mengelberg impresses eminently as a man who knows his business down to the last detail. There is no extravagance of gesture in his leading. On the contrary, it is very quiet until the moment comes for some big effect, when the little man leaps into action with an energy that communicates itself to every last man in the band and brings astonishing life and vitality into the playing. To see him draw an E string melody out of the first violins with uplifted left arm would be a treat even to a stone-deaf man. So far Mr. Mengelberg has conducted without score—though it is not his invariable custom—and that left hand of his plays on his men with such surety and expressiveness that one is not astonished when they play better than they know—for that is what the National Symphony did on Friday evening.

That old war horse, the "Oberon" overture, was taken over the jumps at a rather brisker pace than he is used to, and hence appeared decidedly more colt-like than his venerable years entitle him too. The musical "novelty" in the overture was a little Nikisch-Tannhäuser passage for the horns at the very close. No self-respecting conductor plays the Wagnerian overture nowadays without emphasizing the horn trick invented by Nikisch, and from now on the

"Oberon" is sure to be done in this particular passage "à la Mengelberg." Debussy's "Afternoon of a Faun" had been announced for the second number but was omitted on account of the length of the program, so "Don Juan" followed. No wonder Mengelberg ranks as one of the leading Strauss specialists. This best of the Bavarian's tone poems was given a reading featured by two special characteristics—intensity and clarity. Even in the tremendous fortissimi which frequently punctuate the composition, so well did Mengelberg preserve the orchestral balance that the inner voices were done the fullest justice. It was a reading replete with vitality and vigor and was greeted by the audience with a storm of applause that it well deserved. Mengelberg was repeatedly recalled to the platform and insisted upon his men rising to share the applause with him. Also they deserved to. After the intermission there came the Berlioz "Fantastic" symphony. There was exquisite color, fine balancing, meticulously correct playing in its performance, but even Mengelberg's skill could not convince one that the work is anything more than an hour or so of very perfunctory music, very beautifully orchestrated.

SCHMULLER MAKES HIS DEBUT.

Having entered the lists for Berlioz with his first program, in the second Mengelberg proceeded to ride another hobby of his—Mahler. There was the first symphony, reviewed only a few days ago by Josef Stransky. Later Mengelberg is to do the fourth Mahler, and then it is to be hoped that he will carefully pack the two in cotton wool and take them back to that dear Amsterdam with him. There are a few fine moments in the hour-long work, but for the most part it is a dreary waste of un-melody, supported by a harmonic scheme that is singularly lacking in interest. Even as finely played as it was under the enthusiastic baton of Mengelberg, it interested only at moments and as a whole utterly failed to delight the ear, which, after all, is the first function of music. The program ended with a brilliant, vivid, vital performance of Liszt's "Les Preludes," an electrifying bit of music making which illustrated better

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than anything else what Mengelberg can do in the way of painting with an orchestra when he has good material to work with furnished him by the composer. At both concerts the audience broke in upon the end of the work with shouts and cheers, a salvo of applause which amounted to a genuine ovation.

Between the orchestral numbers, Alexander Schmuller, the Russian violinist, made his first appearance in America (the Thursday afternoon concert), playing Tchaikowsky. So many good violinists have come to us from Russia that nobody was surprised to have one more added to the long list. The technical difficulties of the work—and they are many—meant nothing to Mr. Schmuller; on the musical side, he and Mengelberg had worked out an interpretation that was often highly individualistic, always interesting and frequently, in questions of variations of tempo or shading, decidedly an improvement on the usual reading—note the second theme in the final movement as one instance. One suspects that it was close to the reading that the composer desired, for both violinist and conductor are sticklers about the carrying out of the intention of the composer as expressed in his score. Before the end of the first movement Mr. Schmuller had proved that he was entirely competent to solve all problems—technical or musical—that Tchaikowsky has set in the concerto and to solve them with entire satisfaction to his audience. There was decided musical feeling in his playing of the third movement and fine dash and brilliance in the last. But the Tchaikowsky concerto at the best is strongly superficial and one awaits the opportunity to hear the new violinist in something that will give him a better chance to display the broad musicianship for which he is known. His success with the audience was unquestioned; he was recalled again and again.

Paul Reimers, Tenor

The intimate song recital given by Paul Reimers, tenor, at the Princess Theater on Tuesday afternoon, January 11, was attended by a large number of admirers of the recitalist. Mr. Reimers, whose artistic singing is always inter-

esting, was heard in a varied program comprising old Italian and English songs of the seventeenth and eighteenth centuries, as well as more modern numbers in French, German, English and Spanish. His work was sincerely applauded. He was ably accompanied by Maurice Eisner.

La Scala Orchestra: Toscanini, Conductor

There are without doubt critics and musicians who did not like Arturo Toscanini's interpretation of the second Brahms symphony, with which La Scala Orchestra concert at the Metropolitan on Tuesday evening, January 11, opened; but as for the present writer, never has the work appeared in its full beauty until its essentially lyric character was revealed under the baton of the Italian wizard. And as for the playing, while the orchestra has not the full fortissimo of American orchestras, there is a precision and a range of dynamics which is exceeded by no other orchestra in the world and equalled by very few. After the intermission came two short sketches by Pich-Mangiagalli. The nocturne was a pleasant, colorful bit—very much better music than the banal "Carillon Magico" which the Metropolitan has been doing—and the "Rondo Fantastico," an orchestral scherzo, something in the manner of Dukas—but without his inspiration. Then came Roussel's "Le Festin de l'Araignée," a trifle in modern French style—bricks without straw. After this there was the Strauss "Don Juan" (Everybody's playing it!) If one missed the full strength in the great climaxes, it was compensated for by a meticulously correct playing of details which presented the great score in utmost clarity. And to end with, there was Giuseppe Verdi's honest, tuneful and uncomplicated overture to the "Sicilian Vespers." This concert presented Toscanini and his men in the best form they have shown since coming to America. It is a splendid organization with a splendid leader. Who will give another such reading of the Brahms?

Frieda Klink, Mezzo Contralto

It is seldom that a newcomer to New York makes the excellent impression that Frieda Klink did at her debut at Aeolian Hall on Tuesday afternoon, January 11. With the ever artistic Richard Hageman at the piano, the young mezzo contralto delivered a well chosen program in a manner that gives great promise for her success. Miss Klink is the possessor of an unusually beautiful voice, rich and of a certain warmth of quality that is indeed pleasing, and she employs her voice with skill and intelligence. Furthermore, she infuses her singing with depth of emotion and in her interpretations she reveals marked versatility.

The first group consisted of the "aria di Gismonda" from "Otello," by Handel-Bibb, and "Chi vuol la Zingarella," from "Nina," by Giovanni Paisiello, both of which were so well rendered that she caught the interest of her hearers at once and succeeded in holding it until the final encore had been sung. In the French group the singer strengthened the impression created previously, for her diction was good and she brought the proper spirit into her singing. Four lovely numbers by Brahms, sung in German, formed the third group, while selections by Treharne, Griffes, Dobson, Scott, Taylor and Campbell-Tipton completed the final one.

Theater Assembly Choral

Seventy women singers, together with Anne Jago, contralto, Clark Morrell, tenor, Dr. J. Christopher Marks, conductor, and a large audience in attendance—all this was noted in the first concert of the Theater Assembly, Hotel Astor, January 11. Mrs. J. C. Marks is president of this flourishing club, which sang ten choral numbers with well marked effects. The altos sang especially well in "Awake" (Strauss), and humor and good enunciation in Warner's "Wanted, a Husband," made such effect that it had to be repeated. Minnie Mae Marks and Mrs. H. A. Robbins sang solos in a ballad by Haesche. Dr. Marks conducts with little effort, but with clear and definite beat, and he gets the most out of his singers.

Miss Jago has a big and rich voice and sang "Ostinato" (it was printed "Destination" on the program); it was one of her best numbers. Clark Morrell has an excellent voice and good enunciation, and both singers were much liked. Mrs. William Maxwell was chairman of ushers and general dancing followed the concert.

JANUARY 12

Harold Morris, Pianist

Harold Morris, a pianist from Texas who won honors at the Cincinnati Conservatory and whose compositions have been played by the leading symphony orchestras of the country, gave a recital at Aeolian Hall on January 12 and made a splendid impression. The largest number on his program was the F minor sonata of Brahms, and he proved himself to be in every way equal to this difficult task of interpretation. He played also a group of Rameau, Gluck and Bach with much precision and charm; several Chopin numbers where his fine singing tone and feeling for beauty and sentiment were exhibited; and a group of moderns, including two by Griffes, which left no doubt as to his understanding of this style of music and complete sympathy with it.

Harold Morris is a notable player. He is eminently sane, yet not dry or academic. He has a very clear, succinct technic, knows how to build a fine climax, for which he possesses ample force, and is entirely free from any affect-

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tations either of interpretation or manner. His personality, even as seen from the far end of the hall, is charming. He should become a popular favorite among pianists.

JANUARY 13

New York Philharmonic Orchestra: Margaret Matzenauer, Soloist

Inspired conducting characterized the work of Josef Stransky, conductor of the Philharmonic Society, Thursday evening, January 13, in Carnegie Hall. Brahms' symphony No. 3, in F major, op. 90, opened the program, which Mr. Stransky produced majestically and with much dignity. His reading of this work fully justifies the assertion that Mr. Stransky is a student of Brahms, and one who penetrates into the inner meanings of this master of composition. A more sympathetic performance of Strauss' "Death and Transfiguration," op. 24, could not be conceived than that given by Mr. Stransky. It revealed the Philharmonic conductor as one who thoroughly understands the ideas of Strauss, for whom he shows market esteem. The closing orchestral number was Dvorak's "Carnaval" overture, given with much spirit. Much applause was accorded Mr. Stransky after the third movement of the symphony, as well as following his delightful rendition of the Strauss "Tone Poem."

Margaret Matzenauer was the soloist. She was in glorious voice, and charmed the large audience. Her opening group comprised three melodies for voice and orchestra: "Thy Fragrant Hair," "To Solitude" and "Hymnus"—by Josef Stransky. Two of these numbers, "Thy Fragrant Hair" and "Hymnus," were heard for the first time, their beautiful melodies being greatly admired. These compositions revealed Mr. Stransky as a composer of big ideas, not only because of the complicated contrapuntal structure, and the unusual melodic beauties contained, but for his big, broad, full, effective and modern orchestral scoring.

Mme. Matzenauer, to whom these numbers are dedicated, sang this group with that remarkable charm all her own, and which always characterizes her work. She was recalled innumerable times, receiving the sincere applause due such highly artistic and unusually excellent singing. Later in the evening she sang "Ocean, Thou Mighty Monster," from "Oberon," Weber, in which her rich, resonant and velvety quality voice and finished singing elicited long continued and spontaneous applause.

Elizabeth Gibbs, Mezzo Contralto

A young singer with the rather unusual voice known as a mezzo contralto came to Aeolian Hall for her New York debut on Thursday evening, January 13. Her name is Elizabeth Gibbs and she is said to be known in Chicago. Now she is known in New York, for she made a distinct impression of present accomplishment and future promise. She is charming in appearance and has a good stage presence, two things which speak at once in her favor; then the voice is excellent vocal material, pure and clear, rich in timbre, distinctly agreeable to hear. Further, the production of it is excellent, easy and even throughout its rather long range. From her program one must judge that she has excellent taste in the choice of songs. Her first group included examples of Ries, Wolf, Brahms and Grieg, sung in English. The latter's "From Monte Pincio" is rarely heard in public. Miss Gibbs, with clever interpretation, brought out its many sided beauties and made a striking number of it. Next came four French songs, the first of which, Franck's austere "La Procession," is no easy song to sing. The artist did full justice to its dignity and solemnity. Laparra's delightful "Des Pas de Sabots" was also especially good in this group. Then came four Russian songs, the last of which, Rachmaninoff's ecstatic "Floods of Spring," represented perhaps the musical high point of the evening. It was given with fine feeling for its rich beauty and appreciation of its worth. Four English songs ended the program, the most effective being Carpenter's well known "The Sleep That Flits on Baby's Eyes" and Ban-tock's colorful "Feast of Lanterns," both capably done by the singer, who evidently pleased the audience to an unusual degree, judging by its steady applause throughout the evening and insistence upon extra numbers. Richard Hageman lent his invaluable assistance as accompanist.

Edward Morris, Pianist

Edward Morris, who gave a recital at Aeolian Hall on January 13, must be commended for playing a Schubert group, including the lovely sonata in A major. This work is rarely heard because, no doubt, it offers the pianist no room for technical display. However, Mr. Morris could afford to dispense with this, for his later offerings served not only to show his worth as a pianist but gave the public that variety which it demands. There were a group of Chopin pieces, a group of moderns, several of which had to be repeated, and the brilliant Schulz-Evler "Danube Waltz."

Mr. Morris' Schubert numbers were delightfully played, and the Chopin and the moderns, particularly the moderns, were exceptionally well interpreted. This is due to the player's vivid lightness of touch, clear phrasing and careful use of the pedal, which was never abused.

JANUARY 14

Morning Choral of Brooklyn

The Morning Choral of Brooklyn, H. S. Sammond, director, gave the first private concert of this season at the Brooklyn Academy of Music on January 14. The choral was very pleasing and showed careful training. It was well balanced, the shading was fine, the attacks good, and the enunciation distinct. The first number, "Evening," by J. Bertram Fox, was accompanied by both piano and organ. The "Slumber Song of the Madonna" (Colin Taylor), sung a capella, was beautifully rendered. One of the best was "Frog Went a-Courting," arranged by Howard Brockway, from "Lonesome Tunes." "The Ways of the World," a French air of the seventeenth century, arranged by Deems Taylor, was sung by the choral and the quartet (Mrs. Longbotham, Mrs. Mears, Miss Lange and Mrs. Gannon) with incidental solo by Isabel Franklin Longbotham, very well sung.

Waltzin B. Blix, baritone, was the soloist. "The Four Jolly Sailors" (German), and "Hard Trials," a negro

spiritual by Burleigh, took especially well with the audience. As an encore he gave "The Big Brown Bear" (Mana-Zucca). He possesses a strong, ringing baritone voice.

Mrs. George H. Tones accompanied the choral, and Alfred R. Boyce was at the piano for Mr. Blix. A very large crowd was in attendance. Following the program a dance was held in the grand ballroom.

Yvonne De Treville, Coloratura Soprano

On Friday evening Yvonne De Treville, the well known coloratura soprano, was heard in a recital at Aeolian Hall before a good sized audience which greeted the singer warmly and seemed to enjoy each number of the interesting program.

Miss De Treville opened her program with Will Marion Cook's "Swing Along," a negro song, which it is said she introduced to Europe last summer, followed by "Little Papoose," Indian, harmonized by H. W. Loomis; MacDowell's "The Robin Sings in the Apple Tree"; "Pieta," dedicated to the singer by Claude Warford, and "If You Ere Have Seen," another dedication, by Gena Branscombe.

Of the second group, consisting of Belgian and Flemish works, three found much appreciation—"Tes Yeux Bleus," Arthur De Greef; "Myrtha," Charles Radoux, both of which were heard for the first time in America, and the ever popular "Villanelle," Dell' Acqua. Other "first time in this country" numbers were "Speak Once Again," Rutkowski; "Minuet," Niewiadomski, both Polish composers, and out of the British group, "April Serenade," Percy Pitt, and the aria from the opera "Nail," Isadore De Lara. There were many other interesting numbers on the program, but space will not permit a discussion of them at length. It is sufficient to say that the singer showed skill in the arrangement of her program and treated her audience to an arrangement of selections that was refreshingly different from the average. There were several encores.

Miss De Treville was in good form and revealed her voice of sweet quality and wide range to advantage in the selections she rendered. Her diction is excellent and she is indeed a finished artist.

New York Philharmonic Orchestra: Margaret Matzenauer, Soloist

Margaret Matzenauer was again the soloist at the Philharmonic concert of January 14, and she and Mr. Stransky shared in the hearty applause which was accorded both the three Stransky songs and the Immolation Scene from "The Dusk of the Gods," sung in English with the use of a translation by H. E. Krehbiel. No additional comment is necessary upon the Stransky songs, which were received by the audience with marked evidences of pleasure. They were charmingly sung by Mme. Matzenauer but offered little opportunity for the display of her splendid voice. This was heard to advantage in the Wagner music, to which she lent a deep intensity of passion and a wealth of musical and dramatic understanding. The accompaniment was excellent, as was the orchestra's rendition of Debussy's lovely "Afternoon of a Faun" and Schumann's first symphony.

Birgit Engell, Soprano

Birgit Engell, soprano, is a delightful singer of songs. She has a fresh, lovely voice, under splendid control, and with dramatic possibilities in its higher register that one does not suspect until she comes to the climax of some great song. She is charming in appearance and has an excellent stage presence. Further she understand very well the interpretation of lieder, no matter what the language. Friday afternoon, January 14, she sang in Aeolian Hall, confirming all the good things that had been said of her when she made her initial appearance in Carnegie Hall a few weeks ago. She sang, for one group, four songs of John Alden Carpenter—"Les Silhouettes," "To a Young Gentleman," "The Sleep that Flits on Baby's Eyes" (one of the finest songs in the English language), and "Serenade," marked "first time." Mr. Carpenter is an individualistic composer and Mme. Engell gave his songs individ-

ualistic interpretations. It was a pleasure to hear a group of American songs that stood up under comparison—as did Walter Kramer's colorful "Green," which she sang later in the program. To begin with there were two Handel arias, excellently sung in correct style. Then there were two Mendelssohn songs and three Schubert numbers, of which the latter's "Seeligkeit" was especially effective in the singer's intense delivery. Percy Grainger's "Sprig of Thyme" ("first time"—no pun intended) is another of his straightforward, honest, attractive songs and there were three Grieg songs, in the original language, to end with. All in all a delightful recital. Mme. Engell is bound to become one of the foremost figures among the women who sing lieder. She is a personality. Coenraad V. Bos played for her. In former years there was breadth and depth to his accompaniments; now everything is very lady-like and refined.

JANUARY 15

Josef Hofmann, Pianist

Rarefied and refreshing is the pianistic art of Josef Hofmann, whose Carnegie Hall recital drew a huge audience of applauding and cheering enthusiasts. One always can be sure of an exalted series of readings when Hofmann plays. At present he is in superb form and likely to remain so. He is too much the master of his music ever to have weak moments. The mind is dominant in everything he does, but he also knows how to play upon the emotions of his hearers. In a program made up wholly of Schumann numbers he traversed all the moods of that romantic and imaginative composer, and gave highly sensitized versions of some shorter pieces, and epically dramatic delivery of the big "Carnival" and the symphonic etudes. Nothing more exciting can be imagined on the keyboard than the way Hofmann did the finales in those two tremendous piano proclamations. Of technic, tone, and temperament, Hofmann makes a blend which touches the Olympic pinnacle of reproductive art, and achieves a significance which has been equalled only a few times in the entire history of piano playing.

Metropolitan Museum of Art Concert

The second concert of the season by David Mannes and his excellent orchestra of selected musicians was given in the Metropolitan Museum of Art on Saturday evening, January 15. At the first concert on January 8 the attendance was over six thousand, while that of the second far exceeded this number. Furthermore, it is apparent that there is not only a marked increase in attendance at these concerts, but they are likewise attracting many patrons of the old established orchestral concerts of the metropolis.

The success of these concerts, and particularly of Mr. Mannes' generalship, is so pronounced that rumors are afloat to the effect that this will develop into a permanent

(Continued on page 30.)

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PRESS COMMENTS:

The New York Sun, Tuesday, Dec. 28th, 1920:

The very first notes of the "Comfort Ye" proclaimed his voice as an admirable instrument to the work at hand—a voice clear, fresh, sweetly rounded even when most persistent in its lack of sensuousity, and he used it with a straightforward intelligence which taught him, in the exalting aria which came next, to follow through the difficult phrases with clean-cut clarity and decision.

New York Evening Journal, Dec. 28th, 1920:

Mr. House has a fine fresh voice which he knows how to use with skill and taste; also he is a singer of intelligence.

New York Evening Post, Tuesday, Dec. 28, 1920:

Mr. House, who sang entirely from memory, made an excellent impression.

The Evening Mail, Dec. 28th, 1920:

Among the soloists, Judson House touched perhaps the deepest emotions of the audience by the appealing quality of his smoothly controlled tenor and his intuitive grasp of the spirit of sacred song.

The New York Tribune, Dec. 28th, 1920:

Judson House gave a good reading of the tenor part, with a strong and clear voice.

Pierre V. R. Key, The Musical Digest, January 3rd, 1921:

Judson House is the tenor at St. Bartholomew's church. The voice is pure lyric, smooth and pleasing. This "Messiah" appearance was perhaps the most important concert engagement Mr. House has filled, but I venture to predict that it will not be his last. He should have a career.

STUDIOS:

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ACROSS THE COUNTRY

Baltimore, Md.—(See letter on another page.)

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Columbus, Ohio, January 2, 1921.—Margaret Crawford, Columbus contralto and teacher, has been put in charge of the regular Sunday evening musicales at the Deshler Hotel. The first concert under her management presented Virginio Marucci, violinist; Ruth Heizer, contralto; Harriet Marple, soprano; Dorothy Stevens, soprano, and Edna Shockey, soprano, in a delightful program of solos and duets. On January 2, the program featured numbers by Robert Barr, baritone; Dorothy Stevens, soprano; Miss Crawford, and an instrumental trio composed of Zella Roberts, harp; Evelyn Parker, flute, and Mabel Martin, cello.

Ohio State University's Glee Club recently completed a concert tour which took it to Huntington, W. Va., Portsmouth and Hamilton, Ohio. Audiences were enthusiastic in their reception of the singers and the numbers received generous applause. Edwin Stainbrook, pianist, played Liszt's Hungarian rhapsody in masterly fashion and was artistically perfect in his renditions of "Lento," by Cyril Scott; "Poem," by Mana-Zucca; and "The March of the Little Tin Soldiers," by Pierne. Alban A. Ahn, a tenor pupil of Cecil Fanning, scored distinctly with his singing of the "Berceuse" from "Jocelyn" and an incidental tenor solo. Baritone solos were offered in pleasing style by John W. Price. The ensemble singing of the club was noteworthy for balance and precision. Karl H. Hoenig directed.

On December 19, the third artist concert arranged by the Women's Music Club for the Schonthal Community House was given by Mrs. James Taft Daniels, soprano; Frances Beall, pianist; Louise Shockey, pianist; Bernice Ashbrook and Ezeze Wiseman, violinists.

A new theater orchestra has been organized at the Grand Moving Picture House which will be under the direction of William Dalton, the present popular organist. Mr. Dalton announces the personnel of the new organization as follows: William Dalton, director; Virginio Marucci, concertmaster; John McGary, first violin; Lucio Lucere,

second violin; Roland Durant, viola; Francis Wolfe, cello; Carl A. Pritchard, bass, and Elizabeth Terry, piano.

Maude Wentz McDonald was contralto soloist at the Christmas concert of the Muskingum College Choral Society which rendered Handel's "Messiah" under the direction of Professor E. F. H. Weis.

Evansville, Ind., December 15, 1920.—The Creators Grand Opera Company won the praise of both press and public at its appearance here in three operas on December 6 and 7 at the Strand Theater. "Aida," presented on the opening night, brought a large audience. The performance of this opera was effective throughout and its progress was frequently interrupted with outbursts of applause. The principal roles were well handled by Agnes Robinson as Aida, Henrietta Wakefield as Amneris, Salvatore Sciarretti as Radames, Nino Ruissi as Ramfis. Creators, as conductor, was called upon many times to acknowledge applause both on his own behalf and for his excellent company.

"Lucia di Lammermoor" was given on the following afternoon and "Otello" in the evening. Lina Palmieri was heard as Lucia. Other members of the cast were Antonio Scarduzio, Alberto Amadi, Giuseppe Martellotti, Nino Ruissi, Alice Picard and Albert Dhoch.

The principal parts in the production of "Otello" were sung by Francesco Bocca-Fusco (Otello), Silvio Garavelli (Iago), Marion Veryl as Desdemona, and Sybel Conklin as Emilia.

Fayetteville, Ark., December 22, 1920.—David C. Hansard, violinist, gave a recital December 19, accompanied by Henry Tovey. His program opened with a sonata in G minor by Grieg and included numbers by Pappini, Couperin-Kreisler, Herbert Butler, Granados, Bohm, Alperisky, Tschakowsky and Borowski.

On Tuesday afternoon, Henry Doughty Tovey, pianist, gave the 766th program at the University School of Music, assisted by Miss Molliere at the second piano. This program included the sonata of Schytte and Chaminade concerto, together with a Kermesse (still in manuscript) by von Katwyck and smaller numbers by Coleridge-Taylor, Moszkowski, Cyril Scott, Schutt, Debussy, Amani and Palmgren.

Fitchburg, Mass., December 27, 1920.—The third and final concert of the annual series of the Fitchburg Smith College Club was held at the Cumings Theater on the evening of December 3, when Guy Maier and Lee Pattison gave a recital for two pianos. Fitchburg has enjoyed many recitals for one piano by distinguished artists and many famous pianists have appeared here in conjunction with string organizations, but this was perhaps the first time that two artists have merged their individual attainments in concerted effort upon two instruments. The novelty was enjoyed by an exceptionally large audience which also appreciated the artistry of the musicians, if one may judge from the enthusiasm evoked throughout the program. This was varied, chiefly of the modern school, and included several delightful arrangements by Mr. Pattison for two pianos. Unusual unity of artistic effort and sympathy of feeling and understanding characterized the efforts of the two artists throughout the evening, the concert being one that proved welcome in many ways to the music lovers of the city.

Another delightful musical event was presented at the Cumings Theater on the evening of December 14, when two prominent Belgian musicians, Daisy Jean, cellist, harpist, and soprano, and Gabrielle Radoux, pianist, appeared in a program for the benefit of the Belgian orphans. The concert was sponsored jointly by the Fitchburg Chamber of Commerce, the Fitchburg Woman's Club, and the Fitchburg Rotary Club, while the use of the theater was generously donated by Gardner K. Hudson. The program was both enjoyable and artistic, Miss Jean displaying unexpected virtuosity as a cellist while Miss Radoux proved a pianist of true solo ability as well as a capable accompanist.

For the first time in its history, the membership of the Fitchburg Choral Society has exceeded the 300 mark. At the last rehearsal on December 16, it was announced that the membership of the chorus was 303. A few more voices will be added to the male sections, after which the chorus will settle down to a season of hard and consistent work in preparation for the annual Fitchburg Festival on April 20 and 21.

The new men's glee club at the Fitchburg State Normal School promises to become a permanent musical fixture at that school and to take an important part in the varied musical activities of the school during the present season. The club is working under the direction of Elizabeth D. Perry, supervisor of music at the school, and Henry J. Clancy, of the faculty. Thomas Cutler has been elected president of the club.

The vested choir of Christ Episcopal Church, under the direction of Herbert C. Peabody, gave an excellent presentation of Arthur Sullivan's sacred cantata, "The Prodigal Son," on the evening of December 5. The assisting soloists were Mrs. Richard B. Lyon, soprano; Florence M. Hersom, contralto; Henry J. Clancy, tenor, and Herman S. Cushing, baritone.

Special music appropriate to the occasion featured the services in all Fitchburg churches on Christmas Sunday, December 26. Various visiting artists assisted the quartets and choruses in several of the churches.

Giuseppe Scarano, violinist, and Gustave Ellstrom, cellist, both of this city, participated in the monthly community concert at the Unitarian Church at Leominster on December 12. Other artists assisting in the program were Carolyn Keil Stall, of Worcester, soprano, and Henry R. Austin, of Boston, organist.

Fort Smith, Ark., December 21, 1920.—On November 7, the R. C. Bollinger Music Company presented Amy Ellerman, contralto; Vera Barstow, violinist, and Calvin Cox, tenor, in two very pleasing recitals at the New Theater. The first part of each program consisted of duets by Miss Ellerman and Miss Barstow with re-creations of their performances. The second part comprised a solo by Mr. Cox, a mazurka by Miss Barstow (which was especially well

received), a vocal solo by Miss Ellerman and two very beautiful trios with Miss Ellerman at the piano, Miss Barstow, violin, and Mr. Cox, vocal.

On November 17 Mr. Bollinger presented Victor Wittgenstein, pianist, and Ethel Rust Mellor, soprano, in a recital at the High School Auditorium. All of Mrs. Mellor's solos were sung to accompaniments played by Ward Stephens and reproduced on the Ampico. Mrs. Mellor's interpretation of "Will-o'-the-Wisp," by Spross, was very beautiful and deserves special mention. Portions of the Saint-Saëns concerto in G minor and Brahms' rhapsody in G minor were played by Mr. Wittgenstein and portions by the Ampico from a record of Mr. Wittgenstein's playing. His performance of the Chopin-Liszt "Mes Joies" was repeated by the Ampico. All of his numbers were enjoyed by the audience.

Samuel Bollinger, pianist-composer; Mabel Ann Porter Kraus, soprano, and Margaret Kuehn, pianist, gave a concert at the Elks' Hall, November 30. Miss Kraus has a pleasing soprano voice; her "African Lullaby," by Bollinger (with the composer at the piano), and "By the Waters of Minnetonka," by Lieurance, were especially good. Miss Kuehn won the hearts of her hearers by her youth and her very evident ability. The concerto in A minor, Chopin, with Mr. Bollinger at second piano, was well played. Mr. Bollinger is a native of Fort Smith, being a brother to R. C. Bollinger of this city, and was congratulated by many of his old friends at the conclusion of the program.

The musical coterie program on Saturday afternoon, December 11, was in charge of Mrs. Martin Trester Dyke, Jr., and consisted of numbers by Marie Ballman, Gretchen Youmans, Babb McGraw, Mrs. Don Parmalee and Mrs. Wood Newfoundland.

Mrs. George C. Reed presented a number of her advanced pupils in recital at her studio, December 11. The program reflected credit upon the training of the pupils.

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mediate grades gave an enjoyable concert on December 10. Clarence Burg presented his advanced pupil, J. Ben Brochus, pianist, in a public recital at the Carnegie Library on December 16. Mr. Brochus is an earnest student and his conscientious work and natural ability combined to make his program a very enjoyable one.

Fort Wayne, Ind., December 31, 1920.—The Morning Musical series of 1920-1921 opened auspiciously on November 17 with Mary Garden in a program which pleased a large audience at the Majestic Theater. Miss Garden kept her audience in rapt attention during the evening, with a varied program of heavy and lighter numbers. The lullaby from "Jocelyn," with cello accompaniment by Gutia Casini, was particularly lovely. Generous with encores, Miss Garden concluded her program with a rendition of "The Sweetest Flower That Blows." Her accompanist was Isaac Van Grove, of Chicago.

Grace Van Studdiford presented three of her voice pupils in a program at Elks' Hall on November 29. The young singers were Veva Hays, Frieda Wermuth, and Mrs. O. F. Garrison, and the accompanists Mary Esther Winslow and Mary Hiser. Miss Winslow also played two piano numbers, "Chasse-Neige" (Liszt) and polonaise (MacDowell).

Two recitals were given at Elks' Hall, December 6 and 7, under the auspices of the G. A. R. Society, the artists being Sonya Medvedieff, Russian soprano, and Philip Sevasta, harpist, with Lee Cronican at the piano. Mr. Sevasta, who appeared in this city last season, played several of his original arrangements for the harp.

Fort Wayne Council, of the American Luther League, presented Edward Reclin, organist of Immanuel Church, New York, in recital, December 12 at St. Paul's Lutheran Church. The edifice was packed, and the audience heard an excellent program which included four Bach numbers.

Many local churches featured Christmas music, and the Christmas concert rendered December 26 at the First Presbyterian was particularly beautiful, part two comprising Nevins' cantata "The Adoration." The singers were Mrs. George Bailhe, soprano; Mrs. W. C. Cleary, contralto; Gaston Bailhe, violinist; Vern MacDermott, trumpeter; George A. Smith, tenor; D. Ferd Urbahn, bass, and the organist-director, Clare Edwards. Henry Dannecker also assisted with the cello, and a feature of the concert was the playing of the new set of chimes by W. P. Yarnelle, son of the donor.

Fort Wayne Community Council, which recently engaged a director to remain in the city for several months to further Community Associations in their work, has added considerable musical life to the city in the way of community singing. The musical director is Larry Ballou, of Community Service, Inc., New York, who has held song leaders' classes and directed and led the singing in local department stores and factories. For Christmas Eve the city was divided into twenty sections for truck-loads of carolers to drive about and sing carols where lighted candles were placed in the windows—a custom started here some years ago and growing in favor. On the evening of December 30 the North Wayne Division of the Ninth Ward Community Association presented a cantata, "The Messiah Is Coming," at the Bloomingdale School, before a large audience. More than thirty-five trained voices took part, the soloists being Catherine Stover McDonald and Mary Zierath, sopranos; Miss C. Stover, contralto, and A. L. Kruse, tenor.

Galesburg, Ill., December 15, 1920.—The closing number of the Artists' Course in the Knox Conservatory of Music was given December 9, by the Zoellner Quartet. This was the fourth visit of this organization to this school, and, as usual, supreme satisfaction was given to the large audience in attendance through the perfect ensemble and general interpretation of the splendid program. The program opened with the quartet, op. 18, No. 6, Beethoven, and closed with the delicate "Berceuse," op. 18, Ilyinsky.

The other numbers on the Artists' Course at the Knox Conservatory of Music this year have been given by Myrna Sharlow, soprano, and Augusta Cottlow, pianist.

Hartford, Conn., December 15, 1920.—The Choral Club of Hartford gave the first concert of its fourteenth season at Foot Guard Hall, December 7. Conductor Ralph L. Baldwin led his chorus in an interesting program which included "Sea Fever," by Mark Andrews; "I Hear a Thrush at Eve," by Cadman; two negro spirituals arranged by H. T. Burleigh and William Reddick, and closing the program with W. Franke Harling's "Before the Dawn." The assisting artists were Reed Miller, tenor, and Carl Webster, cellist. Mr. Miller's splendid vocalism and equally fine interpretation were marked in an aria by Gounod, two songs, and the tenor solos in the Harling work. Mr. Webster also assisted in this number and, in addition, gave a solo group by Haydn, Rimsky-Korsakoff and Boccherini.

Jacksonville, Fla., December 28, 1920.—The third of the series of concerts which is being given at the Jewish Temple on Sundays, under the direction of Bertha Foster, was given by the School of Musical Art Quartet composed of Claire Kellogg, soprano; Grace Hildich Watson, contralto; George Dale, tenor, and Joseph Schrieber, basso, assisted by Anna Hildich Burns, soprano; John B. Lucy, violinist, and Bertha M. Foster, organist. The attendance clearly demonstrated how these recitals are gaining in popularity and the Jacksonville public is quickly taking advantage of the opportunity given to enjoy an hour of music at twilight.

The School of Musical Art Quartet is one of the best organizations of its kind in the south, and lived up to that standard in the performance of Sunday. Each member is a fine artist and the ensemble work is clean-cut and musicianly.

In the auditorium of the Woman's Club House, Claire Kellogg, soprano, and Jean Talbot Miller, pianist, gave a joint recital on December 15. These two artists presented an interesting program, Miss Kellogg being assisted by Bertha M. Foster at the piano. Both artists have been recently added to the faculty of the School of Musical Art of which Miss Foster is the capable director.

Kalamazoo, Mich., December 30, 1920.—December's offerings have been a splendid production of "The Messiah," on December 12, the opening meeting of the Kalamazoo Musical Society with a fine program by local artists, and "Carmen" in English at the Fuller Theater, produced by Ralph Dunbar's company of American artists.

Harper C. Maybee has for the seventh time in Kala-

mazoo trained a large chorus (350 voices this year), supported by an orchestra and local soloists, preparatory to what has become one of the most delightful institutions in Kalamazoo's musical life—the Christmas music festival. This year's production even surpassed the splendid work of last year, and has called forth such enthusiasm that Mr. Maybee has been requested to present another choral work as a mid-winter concert. The work of the chorus this year was characterized by unusual precision in the attacks, and by a more balanced proportion of voices than has hitherto been possible. An orchestra of local musicians gave excellent support. The plan of utilizing several voices in unison in solo parts was carried out with beautiful effect, notably in the singing of Marvel Liddy, Lillian Knowles, and Frances Barrett Jones in the contralto solo "Behold, a Virgin Shall Conceive." The blending of the voices was exquisite. Other soloists were Mrs. Harper C. Maybee, Leoti Combs, Mabel Pearson, and Helen Hayes, sopranos; Mrs. G. B. Rogers, contralto; Maxwell Sargeant, baritone; George Jones, Stanley Wood, and Otto Dietrich, tenors.

A most worthy movement in bringing grand opera in English to the music lovers of the country's smaller cities was exemplified in Ralph Dunbar's excellent production of "Carmen," given in the Fuller Theater, December 13. Mr. Dunbar has assembled a fine company of American artists, who gave a presentation that was a real operatic treat, supported by an orchestra of genuine ability. Lorna Doone Jackson as Carmen, Arthur Bowes as Don Jose, and James Stevens as Escamillo, gave evidence of much talent and vocal training. Miss Jackson's charm of personality and talent as a dancer added much to the enjoyment of her work. The opera was thoroughly enjoyed by those present.

Pavlowa, with her fine Russian ballet and orchestra, gave a splendid program in the Armory, December 6.

Kansas City, Mo.—(See letter on another page.)

Kirkville, Mo., December 17, 1920.—Under the able leadership of Raymond N. Carr, the chorus and orchestra of the State Teachers' College presented Gaul's "Holy City" on December 14. The soloists were Ruth McCoy and Flossie Redmon, sopranos; Mrs. John Howell, contralto; Barrett Stout, tenor; Stanley Shaw, baritone, and G. W. Chambers, bass. Special mention should also be made of the work of John L. Biggerstaff and Goldie Deierling, accompanists. Prof. Johannes Goetze had trained the orchestra well and Director Carr was thus able to obtain some excellent effects.

Lexington, Ky., December 24, 1920.—There was special Christmas music at the First Methodist Church on December 19, Handel's "Messiah" being given at the evening service. Director Robert Millard Russell has an excellent choir and the work was given an unusually fine performance. The soloists were Margaret F. Scott and Ida Young, sopranos; Mrs. Lehre L. Dantzier, alto; M. S. Cadden, tenor, and W. H. Mikesell, bass. Lela Williams Cullis was the organist, and the pianists were Edith Rose and Mrs. W. S. Buskie, all of whom aided materially in the effectiveness of the performance.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")


Miami, Fla., December 14, 1920.—A delightful musical program was rendered at the opening meeting of the Eunice Martin Music Club at Miami Beach. Grace Porterfield Polk, national chairman of Junior Music Clubs, presided. Upon request she sang two of her songs—"Hoosierland" and "Lullaby." Adelaide Clark assisted Mrs. Polk and added to the enjoyment of the occasion with three solos, given in her best style. Eleanor Clark, pianist, played works by Liszt and Mokrejs.

Eleanor and Adelaide Clark have been engaged to teach piano and voice in the Eunice Martin School for Tourist Children at Miami Beach.

An enthusiastic audience greeted the opening concert of the "Y Singers," at the Central School Auditorium, with Greta Challen Berg, of Jacksonville, soprano soloist. The

program participants included Pipe Major Malcolm McKenzie Lamont, of Scotland, a veteran of the World War, who pleased the audience with a medley of Scotch airs; Greta Challen Berg, who was heard in two groups of songs. The "Y Singers" proved exceptionally well trained and were encored many times. Florence Pauley was the accompanist throughout the evening, except in the last number of the "Y Singers," when W. E. Edwards presided at the piano. F. G. Railey, president of the "Y Singers," promised several other musical treats during the season. Other officers are Dr. A. J. Myers, vice-president; E. W. Bebinger, secretary; J. R. Shane, treasurer; H. C. Acker, librarian; Charles Cushman, director, and Edwin Clark, chairman of the program committee. Members of the organization are: C. C. Craig, J. M. Crist, W. D. Kragh, T. L. Graves, J. Hendry, R. Lampkin, E. C. Patterson, J. L. Albury, D. P. Armstrong, J. F. Benedict, Alfred Betts, H. Boobyer, W. C. Briggs, Paul Clemmons, A. G. Cook, J. B. Cozatt, Virgil Condero, J. A. C. Riach, J. R. Shane, Dr. A. J. Myers, Dr. Sheehan, N. Lawrence Stevens, F. Stensay, R. N. Ward, A. F. Warriner, J. E. Warriner, E. R. Wolfe, R. F. Hardy, Phelps Hopkins, Russell Houston, F. Muehlfeld, A. C. Allenhouse, J. H. Beers, J. M. Dobbins, C. Garrison, A. E. Pyforn, J. C. Wayman, S. A. Kagey, Percy C. Long, Ernest Moore, C. D. Pearson, D. P. Armstrong, K. B. Burritt, B. P. Field, Leo Pfeiffer, H. E. Sala, L. A. Warner, E. H. Krieger, Neal Lyon, Lewis Moore, H. C. Acker, E. W. Bebinger, Edwin T. Clark, W. A. Glenn, W. E. Platt, and E. A. Ward.

Under the auspices of the Turner Music Company, Ethel Rust Mellor, soprano, and Victor Wittgenstein, pianist, gave a splendid recital with the Ampico. The entire pro-



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gram was received with hearty appreciation and was a pronounced success in every way.

Pupils of Olive Slingluff were entertained charmingly at her residence on South River Drive. Piano and vocal selections were attractively rendered and the expert dancing of Walter Jester added much to the enjoyment of the afternoon.

Vilona Hall was given a delightful surprise Friday evening when her large class of violin pupils arrived at her studio to give her a "party."

At the meeting of the Junior Music Club, Grace Porterfield, Polk gave an enthusiastic recital at the meeting of officers of the National Federation of Music Clubs at Akron, Ohio.

Edgar Hay has become associated with the Florida Conservatory of Music and Art. He will assist Gladys Walton.

Minneapolis, Minn.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Reading, Pa.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Tulsa, Okla.—(See letter on another page.)

Hein and Fraemcke Faculty Concert

Members of the faculty of the New York College of Music and the New York American Conservatory of Music, C. Hein and A. Fraemcke, directors, gave a most enjoyable evening of chamber music on Thursday, January 6. The program began with Cesar Franck's sonata in A major for piano and violin. August Fraemcke, pianist, and Adolph Schmidt, violinist, interpreted this beautifully. Helen Reusch sang "Down in the Forest" (Ronald), and "The Star" (Rogers). She has a dramatic soprano voice of great power and beauty, and clear, ringing tones that satisfy. William Ebann played Popper's polonaise (for cello), displaying exquisite tones, good taste and finish of style. Mendelssohn's aria from "Elijah" was sung by Simon Denys, who has a deep bass voice, and sings with much feeling and expression. The most noteworthy number on the program was the Beethoven quartet in E flat major, for piano, two violins and cello, played by August Fraemcke, Adolph Schmidt, Theodore John and William Ebann. The blending of beautiful tones and the artistic interpretation given to this were fully appreciated by the large audience. All the soloists responded with encores.

Marcella Craft at Globe Concert

Marcella Craft was the special guest of honor at last Sunday's concert of the Globe Music Club, when the huge DeWitt Clinton High School Auditorium was packed to overflowing, and hundreds listened to the artist's singing in the corridors.

Miss Craft sang, with her accompanist, Emil Polak, at the piano, the following program: "Separazione," Sgambati; "Ongi Sabato avrete il lume acceso," Gordigiani; "Sogni e Canti," Mazzone; "M'ma, non m'ma," Mascagni; "Ballatella" (Bird Song) from "Pagliacci," Leoncavallo; "Flow Gently Sweet Afton," Spillman; "Cargoes," Tom Dobson; "May Night," Richard Hageman; and "The Eagle," Emil Polak.

May Mukle Sailing for Havre

May Mukle is leaving for Havre on "La Touraine" on January 15, later going to enjoy a short vacation in Paris. Then she plans to go to London for the season, where she will give a recital and take part in some chamber music concerts. The cellist will return to America in the early fall to fill the many engagements that her managers, Haensel & Jones, are already booking for her.

Indiana A. G. O. Recital

The Indiana Chapter of the American Guild of Organists gave its first public recital of the season at the First Evangelical Church, Indianapolis, on December 13. The recital was given by Van Denman Thompson, F. A. G. O., who is dean of the chapter. The program was devoted to twentieth century organ music.

NEW YORK CONCERTS

(Continued from page 27.)

orchestral organization with Mr. Mannes as conductor. His excellent work, artistic aims and high ideals have opened the eyes of his many friends and admirers, who have expressed a willingness to further such a movement.

The program for the second concert comprised Coronation March from "Le Prophète," Meyerbeer; overture, "Oberon," Weber; "The Last Dream of the Virgin," Massenet; minuet for strings, Boccherini; prize song and prelude from "The Mastersingers," Wagner; "Peer Gynt" suite, Grieg; Schubert's ("Unfinished") symphony in B minor; two Hungarian dances by Brahms, and "Marche Slave," Tchaikowsky. Want of space forbids detailed reviews of the interpretation of each number. Suffice it to say, however, that Mr. Mannes infused into his readings much warmth, intelligence and individuality, which so delighted his large audience that at the close of the concert reluctance to depart was strongly apparent.

Alfred Mirovitch, Pianist

Alfred Mirovitch, the Russian pianist, heard before in Carnegie Hall, gave a recital at Aeolian Hall on Saturday afternoon, January 15. The program had for its principal number the Schumann "Carneval." There were later some Mendelssohn "Songs without Words," the inevitable Chopin, Grieg (who appears to be coming back, both with songs and piano pieces), Scriabin, Glazounoff, two short numbers of his own—"Spring Song" and "Humoresque," which sounded like their titles—and finally Liszt's "Rakoczy March." Mr. Mirovitch is a good pianist. He showed even to more advantage in Aeolian than he did in Carnegie. He is fond of extremes, of fortissimo and pianissimo, yet there is plenty in between so that his playing does not become dynamically blotchy. Poetry and imagination came particularly to the fore in the "Carneval," which he played with romantic charm. And the "Rakoczy" thundered down the corridor of time. His audience liked his work and showed it with no uncertain applause.

JANUARY 16

Friends of Music

The Friends of Music moved to Aeolian Hall on Sunday afternoon, January 16, for their concert. Best of the program was Brahms' "Näenie," for chorus and orchestra. Seldom heard, it impressed profoundly as a work of the highest worth. The society's new chorus of about fifty, trained by Stephen Townsend, of Boston, participated in a concert for the first time. It is a fine body of voices, producing a good quality of tone, singing with precision, finish, and good dynamic variety. Mr. Townsend does good work.

Novelties were Malipiero's "Grottesco" for small orchestra. Artur Bodanzky, who conducted the concert, insisted on playing it twice so that the audience might get a better idea of it. It does not belie its title. Perhaps in twenty years it will sound tame to us; but betting is strong that in twenty years all of us will have forgotten all about it. Then there was Busoni's concertino for clarinet and small orchestra, industrially tootled by Mr. Chiafarelli, the National Symphony's accomplished first clarinetist. Busoni is held in little respect as a composer on this side of the water, and the clarinet concertino will do nothing to alter this fact. At least it did not have the blatant ugliness of the Malipiero work, nor was it ultra-modern—not compared to some things Busoni has done. The program also contained Spohr's overture to "Jessonda." The present writer is one of the few musical scribes who ever witnessed performances of the complete work, "Jessonda." It may be on that account that he hopes never to hear a note of it ever again.

La Scala Orchestra:

Arturo Toscanini, Conductor

From all appearances, it was an absolutely sold out house which greeted Conductor Arturo Toscanini and La Scala Orchestra, on Sunday evening, January 16, at the New York Hippodrome. The program was given for the benefit of the Society for the Prevention and Relief of

Tuberculosis, and it must have been a very tidy sum indeed that was netted the coffers of that organization.

The program opened with the overture to Rossini's "Barber of Seville," followed by the Dvorák symphony No. 5, in E minor, "The New World." By request, Toscanini gave the symphonic poem of Victor De Sabata, "Juventus." This work was performed for the first time in 1919 at the Conservatory of Milan and in 1920 in Rome at the Augusteo, conducted by Toscanini. In this work the composer has endeavored to express musically the spirit of youth, a thirst for beauty and heroism, characteristic of certain natures. There are four movements, each one having its own physiognomy but coalescing so as to form one continuous movement. They can be defined as "Joyous Aspirations," "Love," "Despondency" and "Hope Triumphant." The Good Friday spell from Wagner's "Parsifal" and the "Rakoczy March" from "The Damnation of Faust" (Berlioz), completed the program. The last notes of the triumphant march were the signal for a lengthy ovation which recalled the conductor again and again, even after he had dismissed the men of the orchestra and they had all left the stage.

Ida Greer Weller and Athenian Dancers

Under the auspices of the Euterpean Club, an interesting program was presented on January 16, at the Greenwich Village Theater, by Ida Greer Weller, mezzo-contralto, and the Athenian Dancers. The lovely, warm, rich voice of Mrs. Weller was heard to advantage in the Cherubini "Ave Maria," Handel's "Care Selve," Hahn's "La Nuit," Holmes' "L'Heure de Pourpre," Delbruck's "Un Doux Lien," and "Lorraine, Lorraine, Lorraine" of Spross, which she gave by special request. A feature of Mrs. Weller's work and one which cannot be too highly commended is her excellent diction. It made much for the enjoyment of her audience, which applauded her enthusiastically. The Athenian Dancers (Alvin Ernest Belden, Edythe Carle and Ilona) were seen in dances set to music of Verdi, Cui, Schubert, Debussy, Brahms, Debussy, Chopin, Kursteiner and Liszt.

Lucile Kellogg, Soprano

Lucile Kellogg, a cousin of Clara Louise Kellogg, made her New York debut at the Longacre Theater on Sunday afternoon, January 16. Miss Kellogg made a very favorable impression, despite the fact that she was rather nervous at first, for she possesses a dramatic soprano voice of wide range and much richness. Her program contained a number of operatic arias, among them "Elsa's Dream" from "Lohengrin," "Vissi d'arte" from "Tosca," "Sundari" from the opera by Herman, which was given its first hearing in this city, and "Voi la sapete" from "Cavalleria Rusticana." These were delivered with skill, and served to show that the singer is well equipped for the operatic field.

In her singing of such lighter songs, as "Dedication," Schumann; Grieg's "The Swan"; "Faltering Dusk," Kramer, and "Love's on the Highway," Woodman, she was equally effective. The audience was a good sized one, whose interest and approval was frequently manifested during the program. Reinhold L. Herman assisted at the piano and came in for his share of the honors after the rendition of his aria "Sundari."

New York Philharmonic Orchestra

Conductor Stransky announced another "all Wagner" program for Sunday afternoon, January 16, and an overflowing audience filled Carnegie Hall, showing the popularity of the choice. The selections were all familiar and Conductor Stransky gave the same energetic and spirited readings that have characterized the work of the orchestra this season. The works of the great master touched a responsive chord in the huge audience and the loud and prolonged applause gave evidence of the hearty appreciation of the efforts of the conductor and orchestra. The program included the "Faust" overture and selections from "Tannhäuser," "Parsifal," "The Mastersingers," "Tristan and Isolde," "The Valkyrie" and "Lohengrin."

Jan Kubelik, Violinist

Jan Kubelik, the Bohemian virtuoso, with Pierre Augieras at the piano, gave a recital at the Brooklyn Academy, January 16. Not in the best form, the violinist, however, interested his hearers with this program: Wieniawski concerto (D minor); "Romance," by Beethoven; "Praeludium" (for violin alone) by Bach; "Introduction" and "Rondo Capriccioso," Saint-Saëns; Spanish dance, Sarasate; "Campanella," Paganini. Mr. Augieras played beautifully Chopin's F major ballade.

Some Koshetz Dates

Nina Koshetz, Russia's foremost lieder singer, who was introduced to America semi-privately at Mrs. Astor's on December 16 and made her formal bow to the American public as soloist with the Schola Cantorum at Carnegie Hall on January 12, has been booked to sing this month at Mrs. Willard D. Straight's in New York, in Cleveland on the 24th for the Morning Musicales, and in New York again on the 25th at the Colony Club. On April 8 she has been especially engaged for a recital in Elmira, N. Y.

Gunster to Sing in Canada

On February 22, Frederick Gunster has been engaged to give a recital in Brantford, Ont. On account of his many successful appearances in Canada, where he is well known and acclaimed, Mr. Gunster every season is called upon to fill many new and return engagements there. Incidentally this artist is having an unusually busy season; recently he sang "The Messiah" in Chicago with his customary élan and won both the critics and audience.

Alberti Has Taken New Studio

Sol Alberti, the pianist, accompanist and coach, has just returned from the Western tour on which he accompanied Raoul Vidas, the violinist, and several other well known artists, and has resumed work in New York. His new studio is situated at 168 West Seventy-sixth street.

De Pachmann Declines American Offer

On account of his advanced age, De Pachmann is reported to have declined an offer to come to America.

FARRAR, HARROLD AND WHITEHILL STAR IN "LOUISE" AT METROPOLITAN



© Mishkin
ORVILLE HARROLD,
As Julien.

(Continued from page 5.)

least) made one unwillingly suspect that father need not have been so anxious about Julien, after all, since she must have had another "gentleman friend" previous to him.

If there is any tenor in Paris today who can sing and act Julien as well as Orville Harrold, his identity is unknown to the present writer. Mr. Harrold was in fine voice, and he is a consummate singing artist. Again, his French is impeccable. And he acted the role splendidly. Not once did he—as do many French tenors—attempt to push himself into the foreground at the expense of Louise. It was a rounded, satisfying, effective presentation of the part from every standpoint. Harrold—especially in French roles—can rightly be called a great artist.

Clarence Whitehill, as the father, was another to make American hearts beat proudly. The music lies especially well in his voice, which sounded rich and sonorous. The monologue in the final act was magnificently sung. His make-up was a masterpiece, and his composition of the character left nothing to be desired. Whitehill has a great deal to do at the Metropolitan this year—and no wonder; when it comes to work of real worth the foreign baritones of the company usually have to look to their laurels.

Louise Berat was a worthy fourth in the quartet of principal characters. As the mother she gave a characterization that appealed by its genuineness, and vocally she was quite adequate.

The subordinate characters—they are legion in "Louise"—were, on the whole, finely portrayed, which accounts for much of the atmosphere that pervaded the performance. It would be impossible to name them all. In the scene at the foot of Montmartre, Rafael Diaz proved once more, as the noctambulist, what a fine artist he is, and strengthened the impression by singing and playing the king of the fools later on. Ananian gave a striking character sketch of the rag picker; Bada made the old clothes man an outstanding figure; Gladys Axman did her bit as the street sweeper most effectively, and Mary Ellis proved afresh her ability as an actress in the drolleries of the street arab.

In the sewing room scene Raymonde Delaunois scored with Irma's air, one of the best bits of music in the entire score; Mary Ellis was genuinely comical as the errand girl; Ellen Dalossy sang her small solo effectively; Alice Miriam, with the assistance of an apple, made the gaucheries of Blanche stand out, while Flora Perini, Mary Mellish, Marie Tiffany, Anne Roselle, Gladys Axman and Edna Kellogg all contributed to what was an exceedingly well played scene.

The third act gave Miss Farrar, with her air, "Depuis le Jour," and the following duet, in which Harrold's fine voice showed its metal, her best singing opportunities of the afternoon—the premiere took place at the Saturday matinee, January 15. The chorus in this act sang the rowdy music with effective rowdiness, showing the usual careful drilling of the part of chorusmaster Setti.

The big moment of the afternoon came at the very end, when Miss Farrar and Whitehill played the final scene—the only one in the opera with really moving material in it—with a tremendous vitality that swept everything before it. It was the best bit of acting that Whitehill has even done at the Metropolitan. Anybody who saw the chair fly half across the chamber after the wilful Louise will not forget the tenseness of the moment. No wonder there was recall after recall following the final curtain. Farrar, Whitehill and Wolff came out repeatedly together and Miss Farrar several times alone.

The orchestra played the colorful score splendidly under Wolff's masterly baton. It seems this season the best orchestra the Metropolitan has ever had. All in all it was a "Louise" long to be remembered. It took Giulio Gatti-Casazza a long time to make up his mind to give it, but it was worth waiting for.

"L'ORACOLO" AND "PAGLIACCI," JANUARY 10 (MATINEE).

The Metropolitan week got off to an early start by beginning on Monday afternoon with a special matinee of "L'Oracolo" and "Pagliacci." The cast was varied this time by the appearance of Francesca Peralta as Ah-Yoe, and Marion Telva as Hua-Quee, both of the newcomers acquitting them-



Geisler Photo

GERALDINE FARRAR,
As Louise.

selves excellently. Chamlee was Win-San-Luy this time and his duet with Peralta the feature number of the performance. Scotti and Didur gave their familiar and splendid impersonations. The particular interest in the "Pagliacci" which followed lay in the fact that Marie Sundelius sang Nedda for the first time at the Metropolitan. This is a fine singer who has steadily been developing in dramatic ability since she joined the company. That she would sing the role excellently was to be expected and as an actress she exceeded in effectiveness anything she has previously done at the house. She was a first rate Nedda. One awaits the appearance of Mme. Sundelius in other first roles. Crimi—who is singing splendidly this season—was the Canio; De Luca the Tonio. Moranzoni conducted both operas.

"THE BLUE BIRD," JANUARY 10 (EVENING).

At every repetition of "The Blue Bird," the music of Albert Wolff reveals new beauties. If the book of the work was not such a hopeless muddle of unimportant nothings, entirely unsuited for operatic treatment, "The Blue Bird" would attract strongly—as it does not. Florence Easton, that splendid artist, was back in the cast, doing her little bit extremely well, and the same is true of Jeanne Gordon. Mme. Delaunois and Mary Ellis, as ever, carried the burden of the piece in their splendid presentations of Tytyl and Mytyl, with the usual long cast in valiant support. Albert Wolff—needless to say—conducts the score avec amour.

"RIGOLETTO" (BROOKLYN), JANUARY 11.

"Rigoletto," tried and true, attracted the second largest audience of the opera season to the Academy on January 11. The cast was a good one, Giuseppe Danise as Rigoletto being easily the outstanding figure of an excellent performance. An artist in song and acting, he gave to the role a tone which at all times was sympathetically appealing. Gigli, making his first appearance in Brooklyn, created a favorable impression. It must be admitted that he is not the ideal Duke in appearance, but he sang with an evident sincerity which won for him a warm place in the hearts of his auditors. Mabel Garrison, charming in appearance, captivating in manner, and outstanding as a singer, delighted with her interpretation of Gilda. The rendition of the "Caro Nome" aria added another jewel to the diadem of her professional reputation. The playing of the orchestra, ably



© Mishkin
CLARENCE WHITEHILL,
As the father.

directed by Moranzoni, was one of the delights of the evening.

"DON CARLOS," WEDNESDAY,
JANUARY 12.

Giulio Gatti-Casazza certainly chose a remarkable singing cast when he assigned the roles for Verdi's "Don Carlos." As Elisabetta, Rosa Ponselle is unapproachable; never has Martinelli sung so well as he does in the title part; Margaret Matzenauer is superb in her delivery of the famous "O Don Fatale;" De Luca gives a splendid exhibition of bel canto as Rodrigo; Didur is a fine figure as Philip II, and the rest of the cast give the best imaginable support.

The opera remains the same sombre, unrelieved spectacle, but there is some fine music in it, and Papi does his best to bring it out.

"AIDA," JANUARY 13.

The performance of "Aida" on Thursday evening marked the return of Claudia Muzio to the Metropolitan for the balance of the present season. Friends and admirers were out in full force to greet her. She was in splendid voice and sang the familiar airs with fine dramatic effect. Her presentation of Verdi's foremost heroine takes its rightful place as one of the standard operatic impersonations of the day. In addition to her unusual vocal resources, she is an actress of no mean ability. There were rounds of applause for her, both at the end of the scenes and breaking into them—as for instance, after her moving singing of the "Patria Mia." Jeanne Gordon's magnificent voice and her equally magnificent singing were extremely effective in the role of Amneris. She has sung it numerous times with the company, but it gains in breadth and effectiveness every time it is heard. Crimi, also in fine voice—it was an evening of fine singing—made a manly Radames; Danise bore up his end as Amonasro, and Gustafson and Mardones, the basses, added to the general excellence of the cast, respectively as the King and Ramfis. It is such a performance as this that makes one realize what an extraordinary company

(Continued on page 38.)

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VERA CURTIS SOPRANO

Metropolitan Opera Co.

Acclaimed in "Faust" Boston, Jan. 6, 1921

A soprano of sterling qualities. She has a voice that is round and rich in quality, a voice of subtle beauty that woos the ear at once.—*Boston Post*.

She sang "The King of Thule" and the "Jewel Song" with all the tenderness, simple happiness and surprise which the part demands, and in the duet and the trio portrayed the agony of the betrayed and tormented Marguerite.—*Boston Herald*.

The Marguerite was Vera Curtis, whose singing of the famous "Jewel Song" roused great enthusiasm.—*Boston Globe*.

Management: DANIEL MAYER

Aeolian Hall, New York

MUSIC AND PUBLIC EDUCATION

By **GEORGE H. GARTLAN**
Director of Music in the Public Schools of New York City

THE MUSIC SUPERVISOR OF THE FUTURE

By **K. W. Gehrken**, Oberlin, Ohio

[In accordance with the educational policy of the Musical Courier, this article and the article of the next issue will be devoted to the full address delivered by Prof. K. W. Gehrken of Oberlin College, at the 1920 meeting of the Music Teachers' National Association, in Chicago. The subject of this article was discussed in the Musical Courier in April, 1920, but from an entirely different view point. Particular importance is placed on this theme, because of the tremendous force which Dr. Gehrken has been in the training of supervisors of school music.—Editor's Note.]

The public schools of the United States of America present the most significant opportunity for causing a great body of over 100,000,000 people to love and appreciate

music that has ever existed. I base this statement upon two facts, viz.:

1. We have here in America a school system which, although not ideal, is yet the best organized scheme of public instruction that has ever been devised, and our schools are attended by a larger proportion of our children than is the case in any other country.
2. It has been demonstrated again and again that however necessary inherited musical talent is in the case of the professional musician, it is not essential for the sincere and intelligent appreciation of music on the part of the layman; and, after all, our largest task in the public schools is not to train musicians (although the discovery and encouragement of talent is a highly important phase of our work), but to cause as large a number of people as possible to come to love and appreciate good music.

Since environment, then, very largely determines attitude and taste, and since we already have in existence in our public schools an organization that brings practically all of our children together in well arranged and well classified groups, all we need to do is to arrange and manage the musical part of the environment of these children during the five or six hours a day that they spend in school (and as much as possible during the remaining hours of the day while they are at home, on the street, at the movies, etc.) that, having listened to, sung, played, whistled, and analyzed music of enduring worth through a series of eight or twelve years, they now find themselves taking such music as a matter of course; and because they have thus always been on familiar terms with it they love it, understand it, and would no more be deprived of it than most men and women of refinement would consider doing without immaculate linen on their tables, tasteful clothing on their bodies, and good reading matter in their libraries.

Let me make myself perfectly clear: This is not a plea for environment as opposed to heredity. I well recognize the fact that art in general and music in particular demands inherited ability of those who are to compose operas, conduct symphonies, and play sonatas; but the great function of music in the public schools is—as I understand it—to leaven the whole lump, to enable all the children of all the people to come into as close contact with beauty as their talent and inclination may make feasible, and thus to refine, to ennoble, to make infinitely more happy, the lives of the vast number of human beings to whom we sometimes slightly refer as "the masses," but who in a democratic country like ours, with free educational facilities for all, are more likely to produce from out of their midst our greatest leaders in finance, in statesmanship, in the professions—yea, even in art, than are the idle rich, who, because they are enabled to solve most of their problems with money rather than by sweat of brow or agony of soul, are therefore apt to lose all ability at overcoming obstacles and are therefore almost certain to fail in leadership. The children of the poor, on the other hand, are confronted with problems at every turn, and in surmounting these obstacles they develop strength; and because our systems of both industry and government are utterly democratic and offer everyone an equal chance to reach the top irrespective of wealth or family position, therefore these children of the poor often rise above their station and become our greatest statesmen, financiers, doctors—yes,

even musicians. Possibly this is a plausible explanation of the fact that out of Russia—perhaps the most oppressed and downtrodden of peoples—have come some of the world's most famous painters, musicians, novelists, and philosophers. Be that as it may, I wish again to insist that the chief function of music teaching in our public schools is to reach the prospective laboring man, statesman, merchant, teacher, and housewife, rather than merely to train the future musician afloat. And if, as a result of the music teaching which shall exist in our public schools of the future, we shall find a much larger number of people loving music and spending a part of their leisure time in playing in the neighborhood or city band or orchestra, in singing in a church choir, community chorus, or oratorio society; if we find increasingly that small groups of people meet in each other's homes to play ensemble music or to sing folk songs; if there is seen to be constant improvement in the quality of congregational singing and in the number of chorus choirs in our churches; and, above all, if we discover a much keener attitude of attention and discriminating intelligence on the part of our concert and opera audiences twenty-five years from now—then we may well feel that public school music will have fulfilled its ultimate mission. And in addition to these things, which constitute what I consider to be our main objective, we shall discover here and there a child with really significant musical talent, and of course it goes without saying that we shall encourage such talent to the utmost and shall thus unquestionably bring to light many a hidden genius that might always have remained buried had there not been furnished a musical environment in which it might take root and flourish.

What I have said thus far amounts to this: practically everybody is capable of learning to enjoy and to appreciate music; the public school system is an institution which virtually all children attend for from eight to twelve years; let us therefore plan our musical work in the schools in such fashion that as many children as possible shall learn to love and to appreciate the best in music so that through them the attitude of the next generation shall be quite different from that of the present one, and let us not permit ourselves the luxury of organizing the musical instruction in our schools from the standpoint simply of the one class of students whom we ourselves understand best and who already have an attitude akin to our own, viz., the prospective musician—as we have so often done in the past. Let us, on the contrary, plan our work in such a way that it shall actually reach a large proportion of our people and shall thus really come to exercise a marked influence in combating the sordidness of discouragement which has so often dominated the lives of the masses; by bringing about saner living, more refined emotions, and infinitely greater happiness on the part of these multitudes who, were it not for such inspiration, would often be doomed to a life of utter drudgery, hopelessness, and dull misery.

All this looks easy on paper, but in actual practice it will be found a stupendous task and one in which we shall need all our imagination, all our tact, all our scientific thoroughness combined with Yankee ingenuity, and on top of it all a strong will surcharged with a deep faith in humanity and a sincere and utterly honest interest in the happiness and welfare of our brothers.

Many things stand in the way of such a program: customs, traditions, selfish attitudes, inefficiency—these are but a few of our obstacles; but in comparison with the bigness of our end these are but trifles, and if we are really fundamentally honest in our desire to make the world a better place to live in because of the potential power of music to improve it these things will not stand in our way but will be overcome and brushed aside as easily as the sunshine banishes the mist on a summer morning.

Can we do it? The answer is: It all depends on the talent, the training, and the ideals of those who are to be the leaders in this great work. Which brings me at last to the topic assigned me.

The training of teachers in the art of giving instruction is a comparative innovation. Within the memory of most of us here assembled there was a time when there were no departments of education in our colleges and universities, when there were very few normal schools for training grade teachers, and certainly no institutions whatever for giving instruction in the art of teaching music. It was assumed that if one knew the subject he was to teach he would also instinctively know how to teach it. The result was that those who were fortunate enough to have smaller brothers and sisters in the family and who thus had a chance to become acquainted with the way children think and act often became excellent teachers; a few others who were naturally sympathetic and who had imagination enough to see how things looked through the pupil's eyes also succeeded fairly well; whereas the rest stumbled and blundered until they either found something else to do, were "kicked out," or, in the case of the women, married. With respect to music, it is true beyond question that hundreds of children have grown into an attitude of antipathy for a beautiful and natively attractive thing because of poor teaching, and many other hundreds have missed a large part of the enjoyment that ought legitimately to attend even the hard work involved in mastering an art because their instructors have not understood the fine art of teaching.

At present things are changing pretty rapidly, and practically everyone now recognizes the fact that although knowledge of a subject is a sine qua non of successful teaching, yet such knowledge alone is no guarantee whatever that the person possessing it will teach successfully, that the teacher must know many other things in addition to the mere subject with which he happens to be concerned; and particularly that he must know the minds and the hearts of those whom he calls his pupils. Any instructor who can not arouse an attitude of sincere and permanent interest in the subject on the part of his pupils has failed, no matter how glibly his students may be able to play or recite any particular lesson as the result of his instruction. And in order to arouse such interest he must know people as well as things; must recognize the presence and influence of other factors in the world than merely his particular subject; and, above all, must be human in his attitude toward the pupil, the subject, and these other things.

A supervisor of music who measures up to this ideal cannot be fashioned out of a careless, thoughtless eighteen-year-old high school girl in a summer term or even in a year. Just as large bodies move slowly so also do big

Friends of Yesterday

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The Boston Music Company has recently published, in its Blue Bird Ballad series, a stirring new song entitled "Friends of Yesterday," which promises to be a second "Stein Song." With a good lyric, set to a vigorous, swinging melody, it is just the type of "get-together" song men like to sing in clubs and social gatherings. The words have a great appeal, to ex-service men particularly, and the song is already being used extensively by Legion posts.

*We're all friends together, Friends of Yesterday.
We loved each other in the sun and when the skies were gray,
There's nothing like a friend, boys, to help you on your way,
We'll stick together to the end, just Friends of Yesterday.*

Vocal instructors will find this a splendid teaching song. It is published for high, medium and low voice, and also arranged for male chorus.

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AMY NEILL

VIOLINIST



Belfast Evening Telegraph—Ireland.

She has high ideals of her art and can realize them in actual performance. Her bowing is exceedingly free and graceful.

Daily Express (London) England.

A young violinist of extraordinary ability. Her phrasing is that of a supreme artist. Her playing is charged with emotion, poetry and imagination. Kreisler in his salad days could not have played the Mozart D major Concerto with more perfect grace, finish and appreciation of the things that count than did this young artist.

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fundamental ideas penetrate only gradually, and we shall have to make up our minds first of all to a longer period of training for the prospective supervisor than is now thought sufficient in the majority of schools. Most institutions offering training courses for supervisors require only two years of study and even these two years are often shared by music and art. This is not enough, and I am finding even three years devoted entirely to music all too short a time for adequate preparation. Practically all high schools now require that their teachers of science, history, mathematics, and other subjects shall have graduated from a four year college course. Music is a far more difficult subject to handle than these, and in addition to knowing this subject the music teacher must know many other things if he is to escape the accusation of being narrow and one-sided, so a four year period should constitute the absolute minimum for the preparation of the supervisor of the future, while five or even six years (of which we think nothing in the case of the doctor or lawyer) would not be an unreasonable amount of time for study considering the importance of the task.

(To be continued)

A Chatham Tribute to Peterson

Chatham, Ont., December 1, 1920.—When May Peterson, soprano of the Metropolitan Opera Company, gave a concert here she was splendidly received. Her program was varied in its makeup and was beautifully rendered. Five of the numbers had to be repeated and there were eight additional contributions.

The impression made by Miss Peterson may best be described by the reproduction of the report which appeared in the Daily News of the next day. It read:

"One of the best concerts of its nature ever given in the city was held in the Park Street Methodist Church last evening when the first number of the Chatham Concert Course, under the management of George B. Cummings, was offered to Chatham music lovers. The number was most pleasing in that a charming personality on the part of the singer and an exquisite sense of the beautiful on the part of the violinist, combined with a sympathetic accompanist, formed a group that has seldom been either seen or heard on the concert platform. May Peterson demonstrated to a Chatham audience that she is versatile in her choice of songs. Her voice, clear as crystal, and with a bell-like ring, easily rendered every number. No effort on the part of the singer was visible to the audience, which was absolutely captured by her charm, which was apparent to all even before she sang her first number, the aria 'Voi che sapete.' . . . Never was an audience so loath to leave the stage as the audience of last night. At the close of the concert the audience sang 'God Save the King' at the request of Miss Peterson, who was so delighted with their singing that she begged them to sing it again, which they did." S. B.

Caselotti Studio Musicale

The third monthly song recital by students of Guido H. Caselotti, the New York and Bridgeport vocal teacher, was given at his residence studio, 145 Lenox avenue, Bridgeport, Conn., on December 19. In presenting the nine advanced pupils, Mr. Caselotti demonstrated to the large audience convincing results emanating from his studio which reflected great credit upon his work.

The following program was rendered: "When Lovers Part" (Fay Foster), Elizabeth Kulhay; "Lullaby" (Chadwick), Catherine Jennings; "The Star" (Rogers), Alice Meddlicot; "You and Love" (D'Hardelot) and "What's in the Air Today" (Eden), Ebba Nyberg; "Printemps" (Gounod), and "Danza, Danza, Fanciulla" (Durante), Josephine Patuzzi; "Voi che Sapete" (Mozart) and "Says Jane" (Forsyth), Anna Le Beau; aria from "The Queen of Sheba" (Gounod), Eva Hodgkins; "For all Eternity" (Mascheroni) and "Vesti la Giubba" (Leoncavallo), Max Schier; aria from "Iphigenie en Tauris" (Gluck) and "Parla" (Arditi), Maria Caselotti; duet, "Tales of Hoffmann" (Offenbach), Misses Hodgkins and Le Beau; "Pour un Baïser" (Tosti), Elizabeth Kulhay; "Slumber Boat" (Gaynor), Catherine Jennings; "I Love You Truly" (Bond), Alice Meddlicot; "Gesù Bambino" (Yon), Ebba Nyberg; "Ballatella" (Leoncavallo), Josephine Patuzzi; "Carmena" (Wilson), Anna Le Beau; "The Triumph of Love" (Voorhis) and "Bedouin Song" (Dunn), Eva Hodgkins; "For You Alone" (Geehi) and "E Lucevan, le Stelle" (Puccini), Max Schier; "Caro Nome" (Verdi), "The Red Sarafan" (Old Russian) and "The Wren" (Benedict), Maria Caselotti.

Mr. Caselotti presided at the piano.

Mrs. Hammerstein's New Year's Party

Mrs. Oscar Hammerstein entertained a party of friends at the performance of "Girofle-Girofla" on New Year's night, followed by a buffet supper served in the loggia of the Manhattan Opera House. A string orchestra played dance music until the wee sma' hours. Many toasts were given to the memory of Oscar Hammerstein and to Mrs. Oscar Hammerstein, who is trying to carry on his work.

Mrs. Owen Kildare offered a toast to the "Ideals and visions of Oscar Hammerstein, as incorporated in the personality and ability of Mrs. Hammerstein, who was making them come true." Baroness Von Klenner spoke of the great work of Mr. Hammerstein and his success in establishing a greater desire and appreciation for grand opera in New York and other cities, and complimented Mrs. Hammerstein on her enthusiasm in taking up his work. Musical numbers were given by the following artists: Elise Kutschera, Barbara Eldredge, Mrs. Sassova and David A. Thomas. Elinor Marlo gave three exhibition dances, Russian, French, gavotte, and the "Blue Danube" waltz. There were recitations and speeches by other guests, among them Miss Binley, Danile Anderson, Carol Frohman, Mr. and Mrs. Rockhart, Captain W. H. Baker, Otto Wick, Dr. Winter, Louis Richling, Francis Wright Clinton and Mr. Vestis.

Patton Scores with "Sunrise and You"

On January 3, when Fred Patton gave a song recital at the Slater Memorial Hall, Norwich, Conn., he sang Arthur A. Penn's "Sunrise and You" with marked success.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered seriatim.

SCHOLARSHIPS.

"Would you please tell me if there are any free piano scholarships open in New York now, either with a private teacher or in the schools?"

It is rather late in the season for scholarships. There were some offered in the autumn, but applications had to be made by October 1. Naturally all these have been filled long ago, and for the balance of the season there probably will not be any new ones as the tuition is for the scholastic year, which is half over now. There are so few scholarships and so many applicants that it takes but a short time for places to be filled.

HOW MANY CONTRALTOS?

"In the notices of a recent musical event, there appeared to have been a multiplicity of contraltos, according to the critics of different New York dailies. One paper said Rachel M. Harris was the contralto, but in reading another notice, Rachel M. Harris was referred to as a soprano. Then came Myrtle Leonard, contralto, who only held her position until the next paper was read, when the contralto appearing became Charlotte Peege. This seemed almost the limit but further reading disclosed that Alice someone—the investigations ceased before the last name was reached—was the contralto on the occasion. Did one person assume all these individualities, or was there a 'line' of contraltos, each singing its little tune and then passing on. Surely never did so many contraltos appear in one small part. But who really did sing?"

According to the program furnished to the representative of the MUSICAL COURIER, it was Charlotte Peege who sang contralto on the occasion mentioned.

PHOTOGRAPHS OF ARTISTS.

"Will you be kind enough to tell me where I can obtain pictures of Petrazzini as Gilda; Sembrich as Lakmé; de Cisaros as Carmen; Matsenauer as Carmen and Isolde." There is an art shop in the Metropolitan Opera House building where you may possibly find the pictures asked for.

FLORID SONG.

"I should be greatly obliged if you would tell me what is meant by a florid song?"

A song embellished with figures, runs, passages, etc.

PRINT YOUR NAME.

Within the past few months there have been a large number of letters received by the Information Bureau with signatures almost, if not quite, illegible. As some of these letters should have been answered at once, the deciphering of a name became embarrassing. On one occasion four of the handwriting "experts" in the office of the MUSICAL COURIER were consulted, with the result that four different names were obtained from the one signature, all equally plausible according to the way the writing looked. All this occupied time that could have been spent in a much better way; in fact the writer considered the time wasted, and felt there was hardly a justification for an answer, but the answer was given, although not by mail. Cutting out the signature and pasting it on an envelope might have been one solution, but it seemed hardly worth while to take much trouble for a person who disguised his or her name under a fancy signature.

In the instructions to contributors and correspondents, the MUSICAL COURIER says very distinctly: "Print all proper names, titles of songs, operas, etc., in Roman lettering." But it is names with which the Information Bureau is chiefly concerned, for there is usually a resemblance to names of songs and operas to give the clue to what is meant.

The Information Bureau therefore again requests that the writers of letters of inquiry kindly print their last name, so it can be easily read. All questions are answered with pleasure and this department has been the means of giving valuable information as is shown by the many letters of thanks received.

LIVES AND WORKS.

"I am very much in need of some information concerning the lives and works of some of the composers of piano pieces, and I thought perhaps you knew of some way I could get such information. The Junior Department of the Kansas City Musical Club demands that the children in that department know something of the composers whose pieces they study, and these are the ones:

"I would like to know about Nettie Ellsworth, Rheinhold, Crosby, Nevin, Krogman, Heins, Crammond, Schutt, Campbell (who wrote the Haensel and Gretel group), Dennee, Lemont, Huerter, Durand, Van Geel. I hope you can tell me where to look them up, as they are not in the library books and I presume they are nearly all living. I have been unable to find anything that I want and thought perhaps you could be of some assistance. Thanking you in advance."

If you will consult Baker's Biographical Dictionary of Musicians, published by G. Schirmer, 3 East 43rd Street, New York City, you can obtain some information about Arthur Finley, Heins, Campbell, W. Nevin, Eduard Schutt, Charles F. Dennee, Cedric W. Lemont and Marie Auguste Durand. The other names on your list are not to be found in any musical dictionary available. Would it not be well to write to the publishers of the pieces that the children are studying and ask for some details. Your name and address has been given to music publishers who send out pamphlets regarding composers of the works they publish.

SELMA KURZ.

"Will you kindly tell me something about Selma Kurz? I do not find her name in Baker's Biographical Dictionary of Musicians, and I wonder if she is a well known singer."

No, strange as it may appear, Selma Kurz is not in Baker's one of the omissions that occur without any real explanation. There is a "Who's Who in Music" published in London, and in the edition of 1915 there are about fourteen lines devoted to this well known singer, who made many appearances in London before the war. The London "Who's Who" says: "Selma Kurz, coloratura soprano, born Bielitz, Austria, 1877, studied under Professor Reas; made her debut at Frankfurt Opera as Elizabeth in 'Tannhauser,' but first heard at Covent Garden in 1904 and has since appeared for many seasons with unequalled success, notably as the Page in 'Un Ballo in Maschera,' Gilda in 'Rigoletto' and Marguerite de Valois in the 'Huguenots,' etc. She first sang in London in 1904 and has long been a popular operatic figure in all the European capitals." Mme. Kurz's home is in Vienna, where she has been leading coloratura at the State (formerly Imperial) Opera for many, many years. In private life she is Frau Dr. Halban.

FRENCH MUSIC.

"I am much interested in French music just now. May I inquire if 'A Half Century of French Music,' Tiersot, can be had in English translation, and at what price? It is spoken of in the MUSICAL COURIER, December 23 issue, in 'The Triumph of French Music,' by Henri Collet. I am preparing a paper on 'French Music' for a music club. I have 'Musical Heritage of Today,' by Romain Rolland. Can you make any suggestions for studying the subject?"

There is no English translation of "A Half Century of French Music." E. P. Dutton, book publishers, have just issued a book, "French Music of Today," by Aubrey, that you might find helpful. In order to study your subject to advantage you will either have to be in close touch with a good public library, or if that is not available, get to work on the subject as soon as possible, and read all the articles about French music, thus making yourself thoroughly conversant with your subject and you will doubtless be able to write an interesting article. There has been much written in the MUSICAL COURIER about Saint-Saëns, Debussy—in fact about all the French composers—that would be of value in the preparation of an article. If you have kept the back numbers of the paper you have a valuable source to draw upon. You will see a paragraph on the editorial page of the MUSICAL COURIER, January 13, in reference to this matter of French music.



Sigismond Stojowski

Pianist
Composer
Pedagogue

Writes as follows concerning the

Mason & Hamlin PIANO

Before I came to America, the Mason & Hamlin Piano was practically unknown to me, except of course, by reputation. The personal discovery of it however, has been a surprise and a revelation, and I have, ever since that discovery, been a faithful devotee, using it exclusively in my home, and on the concert platform. While the perfection of mechanism makes it a delight to the player, the nobility and richness of its tone of unparalleled beauty, makes it a delight to the listener, and I would indeed, for that unique quality, call the Mason & Hamlin the ideal instrument of melody, music's very soul and essence.

(signed) Sigismond Stojowski

MME. SZUMOWSKA MAKES BRILLIANT RE-ENTRY IN BOSTON AS CONCERT PIANIST

Boston, Mass., January 16, 1921.—Mme. Szumowska, the celebrated Polish pianist, made an auspicious return to American concert halls at a recital which she gave in this city Thursday afternoon, January 13, in Jordan Hall. Mme. Szumowska provided a fresh demonstration of her splendid talents in an unusually interesting program, comprising the following numbers: "Fantasie, C minor, Mozart; 'Tambourin,' Rameau; 'The Little Windmills,' Couperin; 'Caprice on Alceste,' Gluck-Saint-Saëns; nocturne, B major, op. 32, No. 1, etude, C major, op. 10, No. 7, mazurka, op. 24, No. 2, scherzo, B minor, Chopin; etude, B flat minor, Karol Szymanowski; 'Polish Dances' Nos. 2 and 3, Ludomir Różycki; 'Intermezzo Polacco,' Paderewski; 'Campanella,' Liszt.

Her technical skill unimpaired by her long absence and generous service in behalf of her stricken country, Mme. Szumowska proved her admirable qualities as a pianist, musician, interpreter. She caught and imparted the noble grace of Mozart's fantasie, the colorful atmosphere of Rameau's charming "Tambourin," the picturesque effect of Couperin's "Little Windmills." But it was in Chopin and in the music from contemporary Polish composers that Mme. Szumowska gave the greatest pleasure. Her interpretation of the Chopin group, and particularly of the mazurka, yielded music unalloyed. Liszt's melodious and exacting bravura number was played brilliantly and won the pianist many recalls.

Mme. Szumowska's decision to resume her activities as a concert pianist assumes an increased importance in view of her fine success on the occasion of this recital, her first since the outbreak of the war. Prior to that time she had won a deservedly high place for herself as a result of concert tours in Europe and America with the leading symphony orchestras. It was characteristic of this artist to make the noble sacrifice that she did in devoting her time and energy to the needs of her native land during the last few stormy years. The enthusiastic applause which greeted her appearance Thursday afternoon was an expression which will doubtless be shared by her admirers throughout the country.

JOSEF HOFMANN PLEASES IN SUNDAY CONCERT.

Fresh from his recent successes in England, Josef Hofmann, pianist, opened a new series of concerts in this country Sunday afternoon, January 9, in Symphony Hall. Mr. Hofmann was heard in the following program: Variations on a theme by Handel, op. 24, Brahms; "Carneval," op. 9, Schumann; "Nenia," Sgambati; "Soirées de Vienne," Schubert-Liszt; "Rustic Dance," Ganz; "Languid Dance," Scriabin; sixth Hungarian rhapsody, Liszt.

It would indeed be a late day to enlarge on Mr. Hofmann's genius as a pianist. Doubtless unsurpassed in technical mastery, loveliness of tone and musical sensitiveness, Mr. Hofmann does not invariably succeed in striking fire by communicating his own ardors to his hearers. In that respect only does this extraordinary artist fall short of perfection.

RUSSIAN ARTISTS HEARD IN RECITAL.

J. Winogradoff, baritone, and J. Piastro Borissoff, violinist, divided a rather unusual program Sunday evening, January 9, in Symphony Hall. Mr. Winogradoff, announced as "the foremost Russian baritone," did not reflect great vocal glory on other baritones of Slavic extraction. Although gifted with a huge voice, this singer has not yet learned how to control it. At any rate, his singing of operatic airs from Tchaikowsky, Rossini and Meyerbeer, and of Yiddish folk songs emphasized the fact that his vocal powers are considerably outdistanced by his exaggerated dramatic sense. Mr. Borissoff, on the other hand, was an exceedingly pleasant surprise, for he is a violinist of great attainments. His performance of the difficult, displayful concerto and of pieces by Bazzini, Chopin-Wilhelmj, and Mr. Borissoff himself, disclosed a highly proficient technical command of his instrument, a generally beautiful tone, and musicianship of an unusually high order. Add emotional understanding of his music, and it is altogether reasonable to suppose that Mr. Borissoff will soon duplicate his European success in this country.

CONSERVATORY NOTES.

A pianoforte recital, complimentary to teachers and students of the New England Conservatory of Music, was given in Jordan Hall, January 13, by Frank Watson, of the faculty. Mr. Watson opened his program with the variations et fugue, op. 23, of Ignace Paderewski, who has

taken special interest in this Boston musician's work. This was followed by five Chopin numbers and the Liszt Mephisto waltz.

The Hellenic Society, representing an association of the two Greek letter fraternities and three sororities of the Conservatory has announced its annual dance in aid of its scholarship fund. This takes place at the Hotel Somerset, February 5.

Justin E. Williams, 1916, who is doing postgraduate work and junior teaching at the Conservatory, has been elected supreme president of the Sinfonia Fraternity of America, of which Alpha chapter was founded in 1898 by the late Ossian F. Mills. Mr. Williams was previously president of Alpha.

GERTRUDE TINGLEY'S SINGING PRAISED IN THE SOUTH.

Gertrude Tingley, the well known mezzo-contralto of this city, evidently made a favorable impression when she was heard at a song recital, November 30, in Greensboro, N. C. A critic of the Greensboro Daily News reported that her songs were given "with fine feeling and appreciation of



MME. SZUMOWSKA,
The Polish pianist.

beauty, which she communicates to the audience in an artistic manner."

MARIE-MAGDELEINE DUCARP WINS FINE SUCCESS IN RECITAL.

Marie-Magdeleine DuCarp, pianist, won a splendid success at her debut appearance in this city, January 12, in Jordan Hall. The program was as follows: Preludio and fuga, C major, from the "Well-tempered Clavichord," Bach; sonata, op. 110, Beethoven; "Berceuse" and "Barcarolle," Chopin; "Fete Dieu a Seville," Albeniz; "Pavane Pour Une Infante Defunte," Ravel; three preludes—"Les Collines d'Anacapri," "La Cathedrale Engloutie" and "Dance de Puck"—Debussy; "Islamey," Balakireff.

This was a singularly enjoyable recital. Mme. DuCarp, a charming modest figure, demonstrated that she is entitled to a high place among contemporary pianists. Her exacting program provided a test for her abilities, and she proved altogether equal to the task. Adequately equipped technically, this pianist has a splendid command of touch, tone and nuance, a fine sense of rhythm and an unerring instinct for the melodic line in her music. Mme. DuCarp's outward aspect reveals little emotional fervor. Nevertheless her playing is always poetic, indicating that this pianist may

belong to that order of highly sensitive artists whose emotions are seldom conspicuously displayed when profoundly stirred. Mme. DuCarp will always be a welcome visitor to this city.

JAN KUBELIK AND GLADYS AXMAN GIVE PROGRAM.

Jan Kubelik, the Bohemian violinist, and Gladys Axman, soprano, divided the second concert of the new Steinert Series January 9, at the Boston Opera House. Mr. Kubelik was accompanied by Pierre Angieras; Agnes Winter played for Mme. Axman. Mr. Kubelik played the following pieces: Concerto, D minor, Wieniawski; "Romance," Beethoven; prelude for the violin alone, Bach; "Introduction and Rondo Capriccioso," Saint-Saëns; "Spanish Dance," Sarasate; "Le Streghe," Paganini. Mme. Axman was heard in these numbers: "Voi lo Sapete," from "Cavalleria Rusticana," Mascagni; "Green Pavilion," Sterndale Bennett; "The Star," J. H. Rogers; "Summer Time," Ward-Stephens; "Il est Doux," from "Herodiade," Massenet.

Mr. Kubelik's playing did not change the unfavorable opinion created by his recital at Symphony Hall earlier this season. It was marked, as before, by occasionally ragged technic and by the absence of any considerable emotional response to his music. Mme. Axman's singing disclosed a soprano voice of good quality, particularly in the middle register, and no little skill in her use of it. She sang with evident sympathy for music and text and was recalled several times.

HARVARD GLEE CLUB AND JEANNE LAVAL SHARE PROGRAM.

The Harvard Glee Club and Jeanne Laval, contralto, divided the program at the first of the series of Sunday evening concerts at the Copley Plaza Hotel, January 9, under the direction of Anita Davis-Chase. The Glee Club sang the following pieces: "Grant Us to Do with Zeal," Bach; "Adoramus Te," Palestrina; "Miserere," Allegri; "Gypsy Life," Schumann; "Has Sorrow Thy Young Days Shaded?" Irish folk song; "Three Pictures" (from the "Tower of Babel"), Rubinstein; "At Sea," Buck; "Now Is the Month of Maying," Morley; "Love Songs," Brahms; "Prayer of Thanksgiving," Netherlands folk song. Mr. Ring was a praiseworthy conductor in the absence of Dr. Davidson, president of the club, who was ill. The students renewed old pleasures with their mellow tones, admirable balance and generally intelligent work.

Mme. Laval was heard in the following pieces: "Lungi Dal Caro Bene," Secchi; "Quando Ti Vidi," Wolf-Ferrari; "On Don Fatale," Verdi; "The Cave," Schneider; "Greatest Miracle of All," Guion; "Twenty, Eighteen" (traditional air), arranged by Deems Taylor; "Sing to Me, Sing," Homer. She also assisted the club in the singing of the Irish folk tune, "Has Sorrow Thy Young Life Shaded?" Mme. Laval is gifted with a warm, luscious contralto voice of generous range. Although the niceties of musicianship occasionally evade her, she has already achieved unusual ability in projecting the moods of her songs to her listeners. Moreover, she has a charming stage presence and ought to make rapid strides in her art. Both the Glee Club and Mme. Laval were warmly applauded.

PEOPLE'S SYMPHONY ORCHESTRA HEARD.

The People's Symphony Orchestra, Emil Mollenhauer, conductor, gave its ninth concert of the season January 9 in Convention Hall. The orchestra was assisted by Marjory Moody, soprano, in the following program: Overture, "Anacreon," Cherubini; "The Sentinel," Hiller; aria, "Charming Bird," from "The Pearl of Brazil," David; symphony, "Scotch," in A minor, Mendelssohn; "Petite Suite," Coleridge-Taylor.

LUCY MARSH AND RAYMOND HAVENS IN JOINT RECITAL.

Lucy Marsh, soprano, and Raymond Havens, the well known pianist, recently gave a joint recital in Somerville, Mass., for the benefit of the Heptorean Loan Scholarship Fund. Miss Marsh sang the aria, "Ah, Fors e Lui," from Verdi's "La Traviata," and pieces by Schindler, Rachmaninoff, Bachelet, Ronald, MacDowell and Stern. Mr. Havens was heard in numbers from Chopin, Amani, Palmgren, Moszkowski, Schubert-Liszt and Wagner. A capacity audience attended this concert and a large sum was realized for the fund. J. C.

Stover Uses Mana-Zucca Song

Helen Stover will sing Mana-Zucca's "Spring Came With You" at the Hippodrome on January 23.

Schwarz to Sing "Rachem"

Joseph Schwarz has decided to use Mana-Zucca's "Rachem" on his programs.

"MAESTRO CIMINI gave a masterly reading of the score (Othello)."—Karleton Hackett, Chicago Evening Post, December 30, 1920.

A great part of the success of the performance was due to the conducting of Pietro Cimini. That score is a masterpiece of dramatic music, one of the world's treasures, and the only reason why it is not oftener heard is because Verdi made such demands on his singers that but seldom can those adequate be found. It is better so, for it should always be an event when "Othello" is given; and, heard too often, we might lose the realization of its greatness.

Mr. Cimini gave a masterly reading of the score. There was a greater breadth to his conception, more vigor yet elasticity in his interpretation and a finer command of the means of expression than in anything else he has done here. In this performance he showed what his true quality is, and he won a great personal success.—Chicago Evening Post, December 30, 1920.

We must now step aside from reviewing the work of the artists to devote a well-merited paragraph of praise to

Reviewing "Jewels of Madonna," Karleton Hackett stated in the Chicago Post:

Mr. Cimini conducted magnificently. When he is in the mood he is a man of genuine power over the orchestra, as

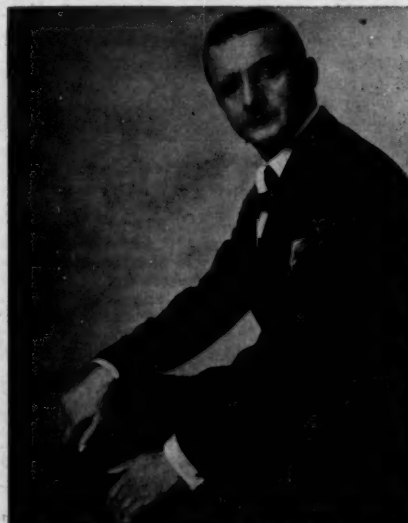
Maestro Cimini, who conducted in virtuoso style last night. He unfolded the score with a superb sense of dynamic values, made the orchestra glow and surge and sing—and besides, knew how to support the singers without drowning their voices.

He was accorded warmest applause after the second and third acts. Each time he appeared modestly and reluctantly with the artists.—Herman Devries, Chicago American, December 30, 1920.

Pietro Cimini was fully in the mood of the performance and did by far the best conducting of any occasion when he has been upon the stand.—Chicago Journal, December 30, 1920.

Mr. Cimini conducted with firm authority, and the production, as a whole, was smooth and finished.—Chicago Journal of Commerce, December 30, 1920.

he has demonstrated on several occasions, and Saturday evening was one of them.



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CONDUCTOR CHICAGO OPERA ASSOCIATION

Alice Gentle Triumphs on Western Coast

Alice Gentle is a conspicuous example of an American girl who has won a premiere place in grand opera and recital by virtue of her ability alone. It was hard work and nothing else which has developed the powers of this charming artist until today she stands as one of the really great singing actresses. During the past year Miss Gentle, in her impersonation of the title role in "La Navarraise," gave such a performance as astounded both press and public. Indeed Antonio Scotti said of her: "It is truly remarkable and superbly done, both as to singing and acting." Giorgio Polacco also, after watching a performance of "Cavalleria" remarked: "Alice Gentle is the best Santuzza I have ever seen without an exception."

Miss Gentle is a versatile artist. Her voice is unusual; full and mellow and though distinctly mezzo in quality, of such unusual range that she sings both the soprano and contralto roles with ease. Her repertory embraces all of the dramatic and mezzo soprano roles, and she can at a moment's notice fill almost any part. A great tragic actress, she is an excellent comedienne as well. During December she gave ten recitals in and around San Francisco, and later will appear as soloist with the Los Angeles Symphony Orchestra. December 31 she was assisting artist with the Seattle Symphony Orchestra and on January 4 she began a seven weeks' tour as guest artist with the San Carlo Opera Company, with which organization



ALICE GENTLE,
Mezzo-soprano.

Anna Fitziu will also appear. Later she will fill other concert dates in the Middle West. With her unusual beauty and personal magnetism, her superb vocal equipment and artistry, it is small wonder that success has been meted out to her in so generous a measure.

Lhevinne and Bispham Re-engaged for Chicago

The re-engagement of Josef Lhevinne and David Bispham to conduct master classes at the American Conservatory for the summer session of 1921, will be welcome news to scores of concert artists, teachers and music students everywhere. Last season's engagement proved a phenomenally successful one, professionals and advanced students from every section of the country availing themselves of this unusual opportunity to enjoy the instruction of these great artists. In the repertory classes of David Bispham and Josef Lhevinne were found an unusual number of fine singers and brilliant pianists. Some of these were accorded the distinction of appearing at the public recitals of the conservatory as artist-pupils of their illustrious teachers. Arrangements may be made for private instruction, repertory classes and as auditors in class work. The engagement will be for five weeks, from June 27 to July 30, 1921.

Polk in Interesting Program

Rudolph Polk has chosen an interesting program for his Aeolian Hall violin recital on Monday evening, January 24. Not only is he playing the Nardini concerto in E minor, but also the Bruch Scotch fantasia. His concluding group will have the Wagner-Wilhelmj "Albumblatt," the Kreutzer-Saar etude, the Dvorak-Kreisler Slavonic fantasy, Arthur Loesser's "California" (first performance) and Sarasate's introduction and tarantelle. In New York Mr. Polk has been a pupil of Pasternack and Lichtenberg, and in Berlin he studied six years with Marteau at the Royal Academy, graduating with the much coveted Joachim prize. Mr. Polk has played in New York, Philadelphia, Chicago and Boston, besides many other cities, with unvarying and grateful success.

Laura E. Morrill Artist Pupil Re-Engaged

Lillian Crossmann, an artist pupil of Laura E. Morrill, sang for six weeks at the new Capitol in St. Paul and scored such a success that she was engaged for six weeks more. It will be remembered that Miss Crossmann appeared in leading roles with the Municipal Opera Company in St. Louis last summer.

Daisy Jean at Belgian Embassy

By an error it was announced that Marinus De Jong, the Belgian pianist who recently arrived in America, was to play at Washington at the home of Baron De Cartier, Belgian Ambassador to the United States. This item should have referred to Daisy Jean, the Belgian cellist, who makes her New York debut at Aeolian Hall on January 22. Both of these artists are under the management of Radoux's Musical Bureau.

Success for Oswald Here and Abroad

Alfredo Oswald, the Brazilian pianist (son of the well known composer, Henrique Oswald), studied in Europe under Giuseppe Buonamici, one of the favorite pupils of Hans Von Bülow and Franz Liszt. Mr. Oswald began



ALFREDO OSWALD,
Pianist.

his pianistic career when very young. He has toured Brazil, Belgium, France, Germany, Italy and England, everywhere meeting with decided success. After a recital in Berlin the Allgemeine Musik Zeitung referred to him as an artist of phenomenal technic, while an appearance in Munich brought him this encomium from the Münchner Allgemeine Zeitung: "He possesses the qualities of a big artist, an extraordinarily elastic hand, pearl-like technic and great repose." For the duration of the war the pianist resided in Brazil, giving many recitals and teaching. His first New York appearance was made in Aeolian Hall on the afternoon of November 27, and the following day

the critics praised him for the clarity with which he played, his finely developed technic, admirable taste, and so forth.

Harold Land in Three States

Harold Land, baritone, sang "The Messiah" in Newark on December 29 with fine success, for in this oratorio his rich and flexible voice appears at its best. A solo from this work, sung at a Port Chester church service recently, almost made the congregation break into applause at the close. He sings the work in Boston, April 24, previously appearing as soloist with the New York Lyric Club at the Waldorf-Astoria Hotel, on February 8. February 15 he will be heard in Jersey City with the Choral Society, and May 7 and 9 he makes two appearances at the Newark Festival.

Rosenheimer with Biais

The Concert Management Raoul Biais, which recently moved to its new quarters in the Metropolitan Opera House Building, New York, now has associated with it Benno Rosenheimer, who has had considerable experience as a concert manager and road representative for artists. A complete reorganization, coupled with additional artists, promises much activity on the part of this management for the coming season. Mr. Biais and Mr. Rosenheimer will leave shortly for an extensive booking trip.

Sue Harvard in Concert and Opera

Sue Harvard, the soprano, will give a recital in the Y. M. C. A. series in Canton, today, January 20, and on February 1 she is booked to sing in Dover, N. J. Thursday, January 13, she appeared in the role of the Priestess in "Aida" at the Metropolitan Opera House in New York.

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MASS.

Chicago Civic Music Student Orchestra Prepared to Furnish Talent to American Organizations

Under Efficient Leadership of Stock, Delamarter and Dasch, This Student Orchestral Body Has Developed Many Splendid Players Who Are Now Properly Equipped for First Class Positions—Moiseiwitch, Flonzaley Quartet, Paul Snyder, Rosalie Miller, Lashanska and Kindler, Alda and Hackett, Lhevinne, Raissa and Rimini Heard in Public—Studio and Conservatory Notes—Recent Visitors

Chicago, Ill., January 15, 1921.—All America may now look to Chicago for orchestra personnel, as in the Civic Music Student Orchestra are to be found American orchestras of tomorrow. Undoubtedly this is one of the greatest steps toward Americanization in music that has been taken, for which the Civic Music Association of Chicago, the Orchestral Association, Frederick Stock, Eric Delamarter and George Dasch—its musical conductors—are due highest praise. Since its inception, several members of this organization have been selected for places in some of our best orchestras—Chicago and elsewhere. In the second program of this season, Wednesday evening, January 12, at Orchestra Hall, the Civic Music Student Orchestra gave admirable account of itself, showing the splendid results accomplished in but one year's existence, under the efficient leadership of Frederick Stock and his assistants, Eric Delamarter and George Dasch. They played Moszkowsky's "Boabdil" march, two movements from Mozart's E flat symphony, the theme and variations from Tchaikowsky's G major suite, Scharwenka's symphonic poem, "Waves of Spring," Soderman's "Swedish Wedding March," Lacombe's "Aubade Printaniere" and Strauss' waltz "Roses from the South," in all of which were noticed that youthful enthusiasm and spontaneity which makes this body's playing a joy to listen to. There is considerable progress noticed in all directions in the orchestra's work and the Civic Music Student Orchestra is bearing the desired fruit.

MOISEWITCH AT ORCHESTRA HALL.

Benno Moiseiwitch, Russian pianist, was heard in recital under the direction of Wessels & Voegeli on Sunday afternoon, January 9, at Orchestra Hall. His program included the Handel-Brahms variations and fugue, Chopin's sonata in B minor, Ravel's "Jeux d'Eau," Debussy's "Cathédrale Engloutie," three numbers by Palmgren—valse minuet, Rocco and "The Sea"—and Liszt's "Sonnetto del Petrarca" and "La Campanella."

FLONZALEY QUARTET CONCERT.

On the same afternoon the Flonzaley Quartet played at the Blackstone Theater a program consisting of Beethoven's F major quartet, Charles T. Griffes' "Indian Sketch"

and Haydn's quartet in D major. The concert was under the local management of Rachel Busey Kinsolving.

PAUL SNYDER IN BRILLIANT RECITAL.

One of the most brilliant of artists' concerts given under the Lake View Musical Society's auspices was that which Paul Snyder, pianist, presented on Monday afternoon, January 10, at the Parkway Hotel. A pianist of unusual attainment was recognized in Mr. Snyder from the very beginning of his program, to the last number. Here is a



PAUL SNYDER,
Pianist.

finished artist—one to be reckoned with—whose many gifts have been carefully guided and trained in the right direction and one who should go far in his art. A technical equipment that is indeed remarkable, thorough musicianship, musical understanding and intelligence, and a certain individuality and charm of style are some of the salient points which characterize this young artist's playing. He set forth some brilliant interpretations of an entire Chopin program, which included two ballades, the sonata, op. 35, mazurka, No. 4, nocturne, No. 1, a prelude, five etudes and the polonaise. That Mr. Snyder has made a thorough study of Chopin was apparent in everything he played and he is a Chopin interpreter par excellence. Many a more experienced artist would be put to blush by this young and splendid pianist, who, as said before, has a brilliant future before him. He scored success unstinted and well deserved at the hands of his most discriminating listeners whose expressions of joy assured the artist that he had captured their hearts. Mr. Snyder's success reflected considerable credit upon Mary Wood Chase, under whose efficient tutelage Mr. Snyder has been trained along

proper lines and before long undoubtedly she as well as the Mary Wood Chase School, will be given many occasions to feel proud by this young and gifted artist. It would be interesting to hear more of Mr. Snyder, who, before this season has come to a close, should be heard in his own public recital and give the critics a chance to express their opinion of so worthy a pianist.

ROSALIE MILLER PLEASES MUSICIANS' CLUB OF WOMEN.

For its 153d artist-recital, the Musicians' Club of Women presented Rosalie Miller, the prominent soprano, at the Playhouse, Monday afternoon, January 10. To a well filled house, Miss Miller sang a well built and unhackneyed program in such a manner as to win most hearty enthusiasm. Miss Miller charmed her listeners by her winning personality, exquisite diction and good taste. These all added to her rendition of Handel's "Come Ever Smiling Liberty," "Somni Dei," an air from Sacchini's "Oedipe e Colonne," Peterson Berger's "Irmelin Rose," Grieg's "At a Young Woman's Bier" and "The Kid Dance," Sinding's "Mother of Mercies," and Sjogren's "Through the Years Would I Thus Hold Thee," which were all this writer was able to hear. Her discriminating audience was exceptionally enthusiastic and accorded the charming soprano distinct success.

LASHANSKA AND KINDLER CLOSE KINSOLVING MUSICALES.

The collaboration of Hulda Lashanska, soprano, and Hans Kindler, cellist, proved a happy closing for the brilliant Kinsolving Musical Mornings in the Blackstone Hotel's Crystal Ballroom, Tuesday morning, January 11. Mme. Lashanska's many artistic qualifications are well known as is her great personal charm, all of which endeared her in the hearts of the distinguished listeners, who, delighted with her splendid singing, left no doubt in the singer's mind as to their pleasure. That Mr. Kindler, a newcomer here, is master of his instrument was thoroughly evidenced in the Handel chaconne, which Halvorsen arranged for cello, two groups of miscellaneous numbers and the Popper tarantella. His is technic that is uncanny and he draws out a tone of exquisite clearness, beauty and charm. Both artists shared equally in the morning's success, which was one of the many registered at the Kinsolving Musical Mornings.

FRANCES ALDA AND CHARLES HACKETT APPEAR JOINTLY.

Two artists of public favor—Frances Alda and Charles Hackett—were presented in joint recital in the Central Concert Company's series at Orchestra Hall, Monday evening, January 10. Both artists proved popular with the auditors and each was compelled to add many extra numbers to satisfy their exuberant demands. Mr. Hackett delighted by the beauty of his song and ever-present charm in Handel, Rotani, Gluck, Beethoven, Zule, Fourdrain, Poldowski and Cesar Franck numbers and the "Il mio tesoro" aria from "Don Giovanni." Mme. Alda shared hugely also with the listeners in numbers by Secchi, Philidor, Munro, Arne, and an aria from "Mefistofeles" and the duet from "La Bohème" with Mr. Hackett.

JOSEF LHEVINNE HEARD.

A concert in which Edna Richolson Sollitt presented Josef Lhevinne at Kimball Hall, Tuesday evening, January 11, gave this distinguished artist's many admirers another chance to revel in his remarkable art. The Schumann "Carnival," the andante in F major by Beethoven, the Beethoven-Saint-Saens "Chorus of Dervishes," Schubert-Liszt's "Margaret at the Spinning Wheel," and numbers by Chopin, Rachmaninoff and Tchaikowsky were set forth in his customary brilliant style and finish and won him well deserved success.

RAISSA AND RIMINI SING AT BENEFIT.

Among the prominent artists furnishing the program for the concert given for the benefit of Mount Sinai Hospital at Orchestra Hall on Tuesday evening were Rosa Raissa and Giacomo Rimini, to whom is due the major part of the evening's success.

HENRI MORIN TO LECTURE IN ENGLISH.

Henri Morin, the French conductor of the Chicago Opera Association, who had with great success lectured on French music at the club Le Cercle in France, has just been asked by the Friends of Opera to make another lecture at the Arts' Club. M. Morin will speak in English on French opera.

BUSH CONSERVATORY PRESENTS ARTIST-PUPILS.

Keen interest is being manifested by the general musical public in the forthcoming concert to be given by the artist students of Bush Conservatory on Tuesday night, January 25, at Orchestra Hall. The program of the concert is of variety and artistic interest and includes several important novelties. It is noteworthy that the young artists on the program, who have been students of the conservatory for periods varying from two to six years, are all doing professional work in both local and national circles, and have already scored considerable success in their respective fields of activity.

The list of young artists includes such names as Gladys Swarthout, the well known young soprano, and Ebba Sundstrom, the violinist, both of whom have appeared as soloists with the Minneapolis and other symphony orchestras; Violet Bourne and Harold Triggs, pianists, and many others of equal promise.

W. A. FRITSCHY IN CHICAGO.

Walter A. Fritschy, the indefatigable manager who has done a great deal in promulgating the love of the best in music in Kansas City and surrounding territory, called at the MUSICAL COURIER office recently on his way back

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from New York, where he attended the National Concert Managers' Association meeting and where his salient remarks and learned opinions were considered most timely by the majority of his auditors. Mr. Fritschy had a few more words to say about the meeting and expressed them in his usual forceful language to one of the representatives of this paper. If all the managers were as frank as Mr. Fritschy, no equivocal conditions would exist between impresario, artist and local manager; but alas, there are very few Fritschys in the musical world.

J. H. THUMAN A VISITOR.

J. H. Thuman, one of the musical lights of Cincinnati, and a prominent factor in music all over the country, was another distinguished visitor at this office a short time ago. Mr. Thuman's various enterprises are too well known to be enumerated here. Recently, however, he has become the business manager of the College of Music of Cincinnati, where already his presence has been felt in more than one way. Mr. Thuman's visit to Chicago was in part due to his desire to hear one or two operas at the Auditorium before accepting them for the repertory of the three performances that are to be presented under his local management next spring in Cincinnati, and also to look over the educational field in Chicago. Mr. Thuman gave some illuminating facts regarding the school he now directs and most interesting to his auditors was his information that a special article is now in course of preparation and it will not be long before the readers of this paper are informed of some of the big doings performed solely at the College of Music. This should serve as an example to heads of schools all over the country. Mr. Thuman, in connection with his school work, will spend the last week of this month in New York City.

W. H. C. BURNETT IN CHICAGO.

Another manager who paid this office a visit recently was W. H. C. Burnett, manager of Louis Graveure. Mr. Burnett belongs to that class of managers known as optimistic, and if what he said to a representative of this paper concerning Mr. Graveure were published in the MUSICAL COURIER, it would fill this paper from the first page to the last. As space forbids, suffice it to say, that Mr. Burnett stated that Mr. Graveure carries two hundred songs on his present tour, consisting of classical as well as popular numbers and that he and his artist are giving the public what the public wants, thus making a bid for further business. Mr. Burnett also believes that if managers give their artists a fair deal, they will receive the same treatment in return. "As far as Graveure and I are concerned," said he, "we believe in one another. I give him, as I do also to local managers, the best that is in me, and the only thing I require from him is that at all times he give his best to his audience and this Mr. Graveure has always done." Messrs. Graveure and Burnett were in Chicago for a few days before leaving for the Pacific Coast, where Graveure is scheduled for twenty dates in January. Mr. Burnett gave a list of those dates which have already been published in these columns besides dates to be filled in the Middle West during the month of February.

SAMMIS-MACDERMID STUDIO NOTES.

The following are the current professional activities: Doris Doe, contralto, was soloist at the "Messiah" performance under the direction of Dean Lutkin at the First Methodist Church, Evanston, December 26. The MacDermid Mastersingers sang in the Gold Room, Congress Hotel, December 30; the Chicago Athletic Club, December 31, and at the new Drake Hotel, January 5. The quartet was booked for the Auditorium in Milwaukee, January 10-13.

Marie Sweet Findlay, soprano, resumed her position at the Lake Forest Presbyterian Church, January 2. Grace Holverschied, soprano, sang the month of December at the Oak Park Presbyterian Church. Florence Lucas, contralto, gave the weekly studio recital, January 6.

Merlyn Pococke, contralto, gave the following studio program on December 23: "How Changed the Vision," Handel; "In Summer Fields," Brahms; "To Rest," Wolf; "The Trout," Schubert; "La Vague et la Cloche," Duparc; Children's Songs, Messner; "I Call to Mind a Day," MacDermid; "The Lament of Lien mei" (Chinese), Rubens; "The Rice Bird" (Chinese), Rubens; "The Time for Making Songs has Come," Rogers.

A BUSY THEODORE HARRISON PUPIL.

Wanda Birdwell, student of Theodore Harrison, and Anna Imig, of the Lyceum Arts Conservatory, gave a program with Vera Christiansen at Palatine (Ill.) on December 23.

CHICAGO MUSICAL COLLEGE NOTES.

Elsie Weiskopf, student of Rudolph Reuter, has been engaged by the Redpath Bureau for a six weeks' tour.

May Barron, student of the vocal department, is on tour with the San Carlo Opera Company as principal contralto.

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The concerts of the Chicago Musical College were resumed this Saturday morning in Ziegfeld Theater at eleven o'clock with a program presented by students in the piano, vocal and violin departments.

THEODORE THOMAS MEMORIAL PROGRAM.

Last week's program in the Chicago Symphony Orchestra's series served as a most befitting memorial for its late conductor, Theodore Thomas. Beethoven's "Eroica" symphony and Strauss' "Death and Transfiguration" were reverently played under the efficient guidance of Frederick Stock, better readings of which could not have been asked for. As soloist, Enrico Tramonti, harpist of the orchestra for many years, played the Widor "Chorale and Variations" and with the valuable support of the orchestra, set forth a splendid rendition.

AMERICAN CONSERVATORY NOTES.

The first of the regular Saturday afternoon recitals of the American Conservatory took place on January 3 in Kimball Hall. Mrs. Blanche Stumer, soprano, artist-student of Karleton Hackett, and Hazel Johnson, pianist, artist-student of Henriot Levy, gave the program.

The program for the recital for this afternoon, January 15, will be given by the Conservatory students' orchestra and the following soloists: Robert Scanlan, pianist; Lillegard, pianist, and Bertha Rupprecht, pianist.

Two more members of the graduating class in the Public School Music Department of the Conservatory have recently taken important positions: Ada Richards is now supervisor in the Junior High School, Kansas City (Mo.); Ruth Bishop has taken the position as supervisor at Nora Springs (Iowa).

A large influx of new students is one of the features of the re-opening of the Conservatory after the Christmas vacation. This seems to bear out the view that the general business depression has not as yet affected the school.

TRIBUTE TO JOSEPHINE ROSENWETZ.

At one of the recent "pop" concerts of the Chicago Symphony Orchestra, Josephine Rosensweet, pianist, and the young daughter of Joseph Rosensweet, one of the first violinists of the orchestra, scored heavily as soloist, playing the Saint-Saëns C minor concerto. Herman Devries, critic of the Chicago American, paid the young pianist the following tribute:

Miss Rosensweet did not set herself a meager task when she chose as the medium towards her success the arch-difficult C minor

concerto by Saint-Saëns. The test of her ability was a revelation of her talents rather than an obstacle.

To speak first of the technical accomplishments is to laud the lovely rippling clarity of her runs, the pure tone, the simple, unpretentious attitude towards the composer, her respectfully-mirrored admiration of the author and the evident objectivity of her pianistic ideal.

Miss Rosensweet plays with youthful enthusiasm and a keen sense of rhythm, but these are both tempered by refinement and discretion.

Her personality wins for her the favor of her public even before she has played a single tone. In short, Miss Rosensweet is one of the most charming, the most unaffected, as well as the most talented among young pianists heard since many a long day.

The audience was plainly delighted with the young lady and her performance, and recalled her so often that she was obliged to add an "encore," an Alkin etude.

WALTER SPRY TO TOUR SOUTH.

Walter Spry will make a tour of the South early in March, giving piano and lecture-recitals before clubs and in schools. Mr. Spry is not only one of our most brilliant American pianists, but is a forceful speaker on musical topics and is a popular piano teacher. His announcement includes as topics for lecture-recitals the following: "Classic Forms in Music," "Worship of the Beautiful in Music" and "Influence of Modern Composers in America."

ARTHUR SHATTUCK SCORES HEAVILY WITH ORCHESTRA.

One of the most successful concerts of the Chicago Symphony Orchestra's series this season was that of this week, at which Arthur Shattuck was soloist. Arthur Shattuck is a frequent visitor at Orchestra Hall, and each appearance is an added pleasure for his many worshippers in this vicinity. The ever-delightful Tchaikowsky B flat minor concerto received remarkable handling in Mr. Shattuck's most brilliant style, and that his auditors liked it immensely was not a secret. Conductor Stock and his musicians played exquisite accompaniments for the soloist and offered delicious renditions of the cheery Mozart's "Magic Flute" overture and Rachmaninoff's E minor symphony, which put the listeners in happy mood.

JEANNETTE COX.

Musicians at Berumen's Recital

There were several well known musicians at the recent piano recital given by Ernesto Berumen at Aeolian Hall, New York. Some of those who were present were Carolina Lazzari, Martha Phillips, Jeanne Gordon, Edna Thomas, Rose and Ottilie Sutro, Olga Steeb, Ethel Newcomb, Harriette Brower, Charles Carver and Frank La Forge.

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METROPOLITAN OPERA

(Continued from page 31.)

the Metropolitan has for general excellence. Sue Harvard's clear, pure soprano and tasteful singing, coming from behind the scenes in the difficult music of the Priestess, ranked with the rest of the premier cast. Chorus and orchestra bore their parts valiantly and Roberto Moranzoni directed all with vigorous arm.

"Coq d'Or" and "CAVALLERIA," JANUARY 14.

Rimsky-Korsakoff's whimsical, tuneful and thoroughly entrancing ballet-vocal-orchestral satire charmed a huge audience inexpressibly. The work should be given over and over again. It never was more timely than in these days of decaying royalty. Mabel Garrison with her fresh, clear voice and finically refined vocalism, scored renewed triumphs in the coloratura role. Rosina Galli danced and pantomimed with all the fascinations which have helped to make "Coq d'Or" a huge success in this town. Adolph Bohn, as the King, never was funnier than last week. The Diaz singing of the Astrologer role is one of the best vocal presentations to be heard at the Metropolitan. Marie Sundelius has made the Voice of the Cock a role peculiarly her own. The orchestra is a treat in the lovely Rimsky-Korsakoff measures. Scenically, and in the matter of costumes, the Metropolitan has put its finest foot forward in "Coq d'Or."

Mascagni's little operatic gem gave Rosa Ponselle a chance to do her Santuzza, a highly impassioned and thoroughly affecting impersonation, beautifully sung. Gigli's Turiddu also was warm blooded and vocally convincing. Thomas Chalmers repeated his forceful and dramatic Alfio. Moranzoni conducted the score with especial fire and devotion.

"IL TROVATORE," JANUARY 15 (EVENING)

Saturday evening's "Il Trovatore" gave Francesca Peralta, who sang Leonora, her first chance to sing a long role since joining the company. She was plainly nervous at first, but by the time the third act came had conquered herself and did some splendid singing. Her voice is warm and full and she sings with taste, expression and dramatic fervor. A dramatic soprano such as she is indeed a welcome addition to the company. A valiant partner for her was Morgan Kingston, the Manrico. Mr. Kingston had one of his best evenings. He was in fine voice, sang with great surety and freedom throughout, and scored a tremendous hit with "Di quella pira," which he sings as few tenors of the day can. When so fine an artist as Margaret Matzenauer completes the trio of leading characters, as Azucena, it may be imagined what enthusiasm was aroused in the Saturday evening crowd. She, too, was in superb voice and sang the dramatic music of her role with unsurpassable art. Danise was strong in support as the Count di Luna, Martino made a full throated Ferrando, and the smaller roles were well handled. Papi conducted.

"TOSCA," JANUARY 15 (BROOKLYN)

"Tosca" was performed at the Academy of Music, Brooklyn, Saturday evening, January 15, in place of the postponed performance of "L'Elisir d'Amore." Brooklyn had hoped to hear Caruso again, but the disappointment was compensated for by the presence of Easton, Scotti and Chamlee. The great dramatic story and the melodious music are quite familiar to lovers of opera and need no discussion or review.

Florence Easton was a superb Tosca. A creature radiant with the loveliness of youth and a voice of incomparable merit, she gave to the role a touch of native simplicity, which makes her Tosca one of the fine dramatic incidents of the season. Miss Easton has proved her remarkable versatility and she has firmly established herself as a great artist of the first rank. No praise can be too great, because her work is distinctive. Scotti, as the years go on, brings to his reading of Baron Scarpia a more sinister touch—more of the sensuous craftiness of age. Vocally it may not be as worthy as in past days, but where is there another Scotti? His name is synonymous with art. Mario Chamlee created a very favorable impression on his first visit to Brooklyn. He has a pure voice of remarkable sweetness and power, and gives every promise of developing into one of America's great tenors. He exhibited at times the obvious fault of youth—a tendency to force his upper tones. The rest of the cast was satisfactory. Moranzoni conducted admirably; he thoroughly understands the acoustics of the Brooklyn opera house, and as a result gives his singers a real chance.

The annoying claque was too much in evidence. Singers of Miss Easton's caliber can always have the genuine applause of an appreciative audience without the tiresome noise of the leather handed tribe. Less ubiquitous intrusion would be highly desirable.

SUNDAY EVENING CONCERT.

Jacques Thibaud, the French violinist, was the guest artist at the Sunday evening concert of the Metropolitan, January 16, and in connection with M. Thibaud the word "artist" is always advisedly used. He is an artist without superior as a musicianly player of the violin. Never does technique become of primary importance with him. He has it in abundance, but it is always employed in the service of expressing the uttermost that the music he plays has to say. This was apparent in his reading of the Saint-Saëns B minor concerto, the slow movement of which was of special beauty. Later a group of shorter pieces, two of them his own transcriptions, won him additional plaudits and encores. Jose Mardones sang the "Piff! Paff!" from "The Huguenots" so well that one was sorry the opera is not in the Metropolitan repertory. Mabel Garrison's charming voice and person illuminated the "Una voce poco fa" aria from "The Barber." Millo Picco sang an aria from "Le Roi de Lahore." The orchestra, under Giuseppe Bamboschek, gave a splendid reading of the perennially fresh "Merry Wives of Windsor" overture and later played the "Les Erinnyes" suite of Massenet, ending the program with a spirited rendition of Tschakowsky's "Marche Slave." Encores were numerous as they always are on Sunday evenings at the Metropolitan.

A Complete System of Education

The University Course of Music Study is a complete system of education for the piano and such branches as

are felt to be indispensable to the piano student. It is published by the University Society of New York, and was prepared by the editorial staff of the National Academy of Music under the direction of Nicholas de Vore, executive editor, and twenty or more associate editors whose names are known throughout the United States, with Rudolph Ganz at the head.

The National Academy of Music is an educational foundation; it is not a music school. In addition to the preparation of the University Course it is instituting an active campaign for the School Music Credit system, issuing numerous booklets and bulletins (which may be had for the asking) offering arguments and the testimony of many who have thought and spoken on this important subject. One of these bulletins begins with this pertinent question: "Have you ever known an unmusical person who did not regret his failure to secure some sort of a musical education?" and continues in a bitter arraignment of musical illiteracy.

If there is illiteracy where should it be corrected? In the school, of course. All of the various arguments closely assembled in this valuable booklet cannot be repeated here, but some of the headings may be given as a means of indicating the subjects with which the book deals: "No special gift required," "Educational value of music study," "Applied music as an elective," "Music study vs. general education," "Credit for outside study," "How to establish a standard," "How to secure school credit," "Sanction of the state authorities," "Certification of teachers," etc. Those interested may address the National Academy of Music, Carnegie Hall, New York.

Musical Observer Wants American Compositions

The MUSICAL COURIER has already printed the list of conditions under which the Musical Observer is seeking original manuscripts of piano solos and songs, but so many requests have been received, that they are reprinted herewith. The conditions are as follows:

- (1) The composer submitting manuscripts must be of American birth and a regular subscriber for The Musical Observer.
- (2) Selection of manuscripts deemed worthy of reproduction will be decided by a committee of representative musicians and experts appointed by The Musical Observer management and the submitted compositions will be judged according to the best standards applicable to desirable teaching and solo works of medium technical difficulty and melodious character.
- (3) Submitted works must be absolutely new, never before printed, and of moderate length; no more than four pages of manuscript.
- (4) All manuscripts must be clearly and legibly written with pen and ink on one side of paper, and the careful and necessary provision of all marks of fingering, phrasing, dynamics and tempo will be considered as one of the determining factors in the selection of creditable manuscripts.
- (5) Compositions by students of private teachers or of music schools must be attested to by the respective teachers of said students and assurance given that the submitted work is in truth an original one.
- (6) Vocal works. Only songs with piano accompaniment will be considered. The vocal parts must be written within convenient range and permission must be obtainable for printing of the text without expense to the management.
- (7) Instrumental works for piano or any string instrument with piano accompaniment, of solo or instructive character can be submitted.
- (8) One of the chosen numbers will be added each month to the music supplement of The Musical Observer and will be printed in this way without expense of any kind to the composer. In addition, a copyright will be procured in the name of the composer and all subsequent rights for disposal or sale of the composition will remain with said composer.
- (9) All submitted compositions must be accompanied by return postage, as those found unworthy of presentation will be returned at once, while the chosen ones will be retained and presented in the order of their receipt, due notice being given to composers of the respective works.
- (10) The appearance of this announcement to serve as an invitation for the sending of manuscripts as above described and proper care and attention will be bestowed upon them if addressed to: The Committee on American Manuscripts, c/o The Musical Observer, Cooper Square, New York.

American Academy Gives First Performance

The American Academy of Dramatic Arts and Empire Theater Dramatic School gave the first performance of this, their thirty-seventh year, January 11, at the Lyceum Theater. It showed that the school has in no wise dropped from its high standard. "The Liars," a comedy in four acts (John Drew once starred in it), was performed by a cast made up of attractive and talented young men and women. The costumes of the ladies were a delight to the eye and the stage settings always proper and complete. The leading roles were taken by Gerald D. Stopp and Joan Taber, and were very capably done. Mr. Stopp was especially admired for his poise and naturalness. C. Francis Kahn, as the lover, had moments of inspiration, and Norman Spears and Mary Milan did well. Others who shared in the very creditable performance were: Harry Luerich, Scott Hitchner, Harold Healy, Wellman Parsons, Edwin Hill, Richard W. Hanes, Murray Bennett, Florence Mason, Lillian Kemna, Leah Krasnova and Elsie Grant.

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New York

"Youth and the Bright Medusa," Novel, by Willa Cather

Willa Cather's rise to prominence in literary America has been comparatively recent. McClure's published her first writings, sent from the West where she lived; then she became a member of the New York staff of that magazine, and the prairie country which is so much her field in her writings was duly exploited. Then she went to London, wrote her first novel, "Alexandra's Bridge," and now she has arrived at that large field of imagination, the musical novel or story. "Youth and the Bright Medusa" consists of eight short stories, all of them with musical or art subjects, including "Coming, Aphrodite!" "The Diamond Mine," "A Gold Slipper," "Scandal," "Paul's Case," "A Wagner Matinee," "The Sculptor's Funeral" and "A Death in the Desert." Every one of them is distinct, sui generis, real literature, well and boldly told, if they shock sensibilities in some cases. New York studios and skylights, the heroine of "Aphrodite," discovered through a friendly knot-hole by a young painter, taking her sun-bath (and the bold thing knew he was looking, for later he finds the hole stopped with a piece of her kimono), all this is interestingly told. "The Diamond Mine" is the story of an opera singer who marries not wisely, but too often, and finally goes down on the fated Titanic. The last four stories are republished from early works, the second of them, "Paul's Case," having been imitated by young writers everywhere, for it is full of the unexpected. Miss Cather knows music, has something to say, goes about it boldly, and the situations are sufficient to attract and retain attention to the finish. Small wonder that McClure's found her a literary personality, and chained her to them; but such a genius cannot be chained for long!

MUSIC

BOSTON MUSIC COMPANY
Boston

"Mammy's Li'l Black Lamb," Song, by Charles Huerter

This is "ginowine refined nigger-music" of the highest class, such as one associates with all of Mr. Huerter's compositions. It sings of the "cutest lil' feller," etc., and has just enough swing to make it fetching. It ends curiously on a chord noted by theorists as 6-5-3-2, a distinct but agreeable dissonance. For medium voice.

"God Is Near," Sacred Song, by Charles Huerter

"When night draws her curtains,
And starry lamps appear,
To me there comes a feeling,
God is near."

The text is by Maude H. Lyman, and all the music has devotional feeling, with a counter-melody in the treble of the piano accompaniment. For medium voice.

"A Spyin'," Song, by Charles Huerter

Humor of the colored child is incorporated in this song, which says

"When I go a spyin'
I sure makes no mistake;
I waits until de evenin'
Wen de good folks ain't awake."

Certainly this is very sensible, for a nigger can't be found in the darkness. Hurrying periods, misterioso, with large contrast in the dynamic accents, aid to make the song very effective. For medium voice.

"The Camp in the Pines," for Piano, by Frances Terry
"Wigwam March," "At the Picnic," "Campfire Dance," "The Bugler," and "The Canoe on the Lake" are in this set of short pieces for young pianists. They are about grade two, carefully fingered, and "The Bugler" is especially well written.

"A Holiday in Alsace," for Piano, by Gaston Borch

The five pieces (about grade three) are musical, with much modulation, easy to understand. Each echoes well the titles, which are: "Morning Bells," "The Gypsies," "The Path," "Evening Meditation," and "The Dance."

Song Tunes, for Piano, by Susan Schmitt

The cheerful little song tunes are not intended to take the place of a piano method, but are designed for easy sight-reading, and for the Kindergarten, and may be used either as songs or as piano pieces. The accompanying words make it easier for the pupil to catch the rhythmic swing of the music. They are arranged in progressive order, and as they increase in difficulty, the words have been selected to convey deeper meaning to the child-mind. Excepting the nursery jingles, the words are all original with the composer. A drawing of both hands shows in practical fashion how to remember the names of all the notes in bass and treble clefs, using the thumbs of both hands as designating middle C. Preliminary exercises serve to introduce certain difficulties to the young pianist.

"Keyboard Kinks," for Piano, Four Hands, by Helen L. Cramm

Ten jolly easy pieces composed as duets, with accompanying rhymes, makes this volume of twenty-one pages interesting throughout. Listen to "A Little Girl Who Practices":

"Our little Ella practices
Her music every day;
She sits on the piano stool
And plays, and plays, and plays.
She says that when she grows up tall,
She wants to play to beat them all.
Just hear our Ella play!"

"Ha-Ha," Ten Jolly Pieces, for Piano, by John Orth

The Boston Music Company seems to specialize in "jolly music" these days, which is commendable, considering how much lugubrious music is printed, played and sung. Each of the pieces has a motto, quoted from standard authors, and "The Bagpiper" is especially well done, though many listeners will like "Nimble Hornpipe."

"Spanish Composers' Album," for Piano

Ten modern Spanish composers are here represented by "Romanza," "Chanson Danse," "Oriental," "Valse Intime," "Noche-cita," "Danse Triste," "Tango," "Cancion," "Habanera," and "Minuet," the composers being Granados, Moreau, Manzanera, Castro, Albeniz, Noguera, Hernandez, Del Valle, Gomez and Cabanas. They are not for pianists of mediocre ability or technique, making demands up to about grade four or five. Certain peculiarities of rhythm, involved chords of chromatic origin, and the necessary interpretation, all this makes the collection worthy of attention of advanced pianists. Of the various pieces, the minuet by Cabanas was composed in the Beethoven period, and is of simple nature. All the others, however, require dexterous pianistic ability. Edited by Clough-Leigher.

Finale, for Organ, by Ernest Douglas

An elaborate work of seventeen pages, by a composer who has some mercy on the average organist's pedal technic. Many organ writers

compose pedal-passages of Bachian difficulty, when it is well-known that most of our piano-playing organists find this the one big stumbling-block. Sustained pedal notes in chromatic progression, with lively arpeggios made up the first portion, followed by sustained chords for both hands, and this in turn by rapid triplet figuration, the whole being in E minor and neighboring keys.

"The Picture Player's Handy Music Guide"

From the Boston Music Company comes "The Picture Player's Handy Music Guide—A Reference List of Characteristic Music Picture Organists." The arrangement is alphabetical and about four-hundred pieces are listed, each with certain indications as to its possible utility. For instance, Nivola's "Water Nymph" is noted as follows: "Graceful, Light, Hurry. Key of F major. Grade three. Sunlit Garden." Most of the pieces here listed are published for piano solo but some few are also arranged for organ and orchestra. Very many of them are novelties, which will be a relief to film patrons, who are weary of constant repetitions of the old standbys. The average difficulty is grade three; a few are grade four, but none are more difficult.

This guide should prove useful also for the teacher or player who is not interested in the movies.

J. FISCHER & BRO.

New York and Birmingham, England

"Æsop's Fables," for Voice and Piano, by Mabel Wood Hill

It was an unique idea to set seven of the world-famous fables to music; here they are, a volume of twenty-five pages, containing the following: "The Frog and the Ox," "The Lion and the Mouse," "The Milkmaid," "The Hare and the Tortoise," "The Fox and the Crow," "The Two Crabs" and "The Ant and the Grasshopper." On the first inside page is printed "Prologue (or Epilog); can be sung as solo, or duet," these being the words:

"These tales were old when Æsop lived,
He told them all anew,
But morals good for people then,
Are just as good for you!"

"The Frog and the Ox" was mentioned in detail in a recent issue of the Musical Courier. "The Lion" tells of the little mouse who was running up and down, when the lion waked and placed his huge paw on him; how the mouse escaped, and subsequently saved the lion's life, is told with most appropriate music, both that of voice and piano. This proves that little friends sometimes prove great friends. The milkmaid who dropped her pail of milk, when she tossed her head; the story of the plodder who wins over the smarty; the distrust one should feel of flatterers; the story of the two crabs (example is the best precept); and how it is well to prepare for days of adversity—all appear in the collection, not easy to sing or play, but vocal, playable at all times. The composer uses such plain directions as "boastfully," "saucily," "spoken rather than sung," "happily, not too fast," "slower, and thinking aloud," "with spirit," "make as harsh as possible," "impressively," all of which gives the reader some idea of the unusual musical contents of the work, which is dedicated to Eva Gauthier, who, with Joseph Mathieu, has been singing them.

Polk's New York Recital, January 24

Rudolph Polk, an American violinist who has appeared successfully in recital in New York before, will play at Aeolian Hall on Monday evening, January 24. In this city Mr. Polk studied with Pasternack and Lichtenberg, in Berlin six years with Marteau at the Royal Academy. A feature of his program will be Nardini's concerto in E minor and Bruch's Scotch fantasia.

NATIONAL OPERA CLUB MEETING

The outstanding features of the January 13 meeting of the National Opera Club, Baroness von Klenner, founder and president, in the Waldorf-Astoria Hotel, included the plea by the president, and by Mrs. Walter Damrosch, for the Hoover "Starving Children of Europe" fund, nearly \$500 being raised within ten minutes; the splendid piano playing of Alfred Mirovitch, who shone especially in Chopin's A flat polonaise, and the enjoyable singing of Barbara Eldredge, soprano, who featured a manuscript song by Leila Troland Gardner (member of the Club) as an encore, with the composer at the piano. Brilliant and emotional was her singing, showing the dramatic actress in Verdi's "Pace, pace" aria. Pianist Mirovitch is a poet at the piano, his touch bringing out well the chimes in Borodin's "The Convent," and his playing of Chopin's waltz in A flat having spontaneity and dash. A lecture recital by Mrs. G. L. Bready on "The Blue Bird" showed this well-qualified lady in her true light; she is recalled as having appeared before the club last year.

The business meeting at the outset brought remarks from President von Klenner on reciprocity; the election of delegates Mesdames von Klenner, Dutton, Loth and Griswold to the City Federation meeting; and the superb vigor with which the president introduced and pushed the matter of the Children's relief fund. Nothing stood in her way, no remarks or temporary annoyances were permitted to interrupt this great-hearted lady. It was an object lesson in executive ability, energy and determination, and the appeal was instant, deep, and successful. Mme. von Klenner said: "Do without a meal for a month; we're all too fat anyway." So everybody gave, even this poor newspaper man surprising himself.

Adele Parkhurst for Oratorio Festival

Adele Parkhurst, artist-pupil of the Klamroth studios, has just returned from New Orleans, where she sang at the Friday Morning Musicale, at the Gruenwald Hotel, with great success. She has been engaged for a part in the "Children's Crusade," which is to be sung March 20 during the festival of the New York Oratorio Society, and also with the Minneapolis Symphony Orchestra in February. January 27 and again on February 3 she is to appear in recitals in Harrisburg, Pa.

Bruno Huhn's Quartet in Concert

On Thursday evening, January 6, Bruno-Huhn's Quartet gave a most interesting program under the auspices of the Men's Church Club of Roselle Park, New Jersey, at the First M. E. Church. The personnel of the organization consists of Martha Atwood, soprano; Mabel Ritch, contralto; Judson House, tenor; Francis Rogers, baritone, and Bruno Huhn, pianist.

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MUSICAL ACTIVITIES IN THE BERLIN

(Continued from page 6)

able Singakademie under its leader, Prof. Georg Schumann. The "Ninth" at the Opera House was preceded by a brilliant and fascinating interpretation of the "Emperor" concerto by Ferruccio Busoni, and between the two there was an address—a very beautiful homage to Beethoven's genius—by Prof. Oscar Bie, Berlin's leading music critic and an esthetic philosopher of international rank. In beautifully chiseled phrases he brought home to the throng of would-be worshippers—perhaps for the first time—the true significance of this preacher of human brotherhood, and the white-haired orator was acclaimed as rarely a man is acclaimed for an abstract utterance. The opening of the greatest of symphonies in this atmosphere was a truly inspiring moment, and Dr. Muck carried this enthusiasm to the highest possible pitch.

That is the last Beethoven performance to be recorded for a while, for the reaction which made itself felt even while the celebration was on, has set in in full swing—not only against the music of Beethoven, but against the classics as a whole. More modern works and even novelties have been heard in the concert halls during the last ten days than ordinarily in a whole month. Only an indication of their import can be given here, of course; but for the first time this season the artist takes a place of secondary importance, for in the foreground stands the work of art.

The modernistic spell began with the concert under Oskar Fried, which was so blatantly announced (I reproduced the "ad" as a sample of German musical propaganda in my last letter) as being destined to save the reputation of Berlin. The program consisted of Strauss' "Till Eulenspiegel," the E flat piano concerto of Liszt, and Ravel's "Daphnis and Chloë," for the first time (!) in Berlin—a mild enough dose, to be sure, but sufficient to keep the Berlin public away in large numbers. Nevertheless, the concert was moderately well attended, for the conductor is popular—and at least six times the usual amount must have been spent for advertising.

Fried conducted the difficult Ravel work with élan and with fine rhythmic and coloristic sense—together a brilliant performance which showed the work in the most favorable light possible. It is a seductive potion, but, of course, for external use only, and it pleased the audience immensely. But Strauss' "Till," twenty-five years old (which got less applause, despite its snappy performance), was just as "modern" and more enjoyable. The Liszt concerto was played, with moderate brilliance, but with unusual attention to the lyrical element, by the young and long-armed Walter Giesecking, of whom we shall have occasion to speak again.

GOING UP!

Another orchestral concert, of about the same grade of modernity (the absence of the classics in Berlin is in itself a mild sensation), was given by the Russian pianist, Leonid Kochanski, brother of the violinist. His elder colleague, Leonid Kreutzer, functioned as conductor, and demonstrated his obvious talent in that direction, as well as his superior musicianship in "accompaniments" that deserve a better name. In César Franck's "Symphonic Variations," in Strauss' "Burleske," in Selim Palmgren's beautiful concerto, "The River," and finally Liszt's "Totentanz," Kochanski exhibited his brilliant powers as a pianist of large calibre although still at the very beginning of his career. But, more important, he proved that a thoroughly enjoyable program can be constructed without recourse to the classics or the hackneyed.

Progressing along the rising road of modernity we next arrive at the violin sonata of Hugo Leichtentritt, op. 17, which was played, for the first time, at a concert of the Pozniak-Deman-Beyer Trio, by Bronislav Pozniak (piano) and Rudolf Deman (violin). It is a thoroughly modern work built upon the solid German harmonic basis, proceeding from the triad, and never attempting to disguise its origin. Sincerity, indeed, is its outstanding quality, and if its influences are eclectic, their coalescence is such that an effective originality is the result. There is sufficient freedom, melodic and rhythmic especially, to remove the work from the academic, and a genuine, although abstractly musical, emotion produces moments of exuberant beauty. The sonata (in three movements) is effectively written for the instruments and, being enjoyable to listen to throughout, should prove a grateful addition to the violinist's repertory. Ably seconded by Pozniak, the pianist, Mr. Deman played it with enthusiasm, a plenitude of beautiful tone, and a degree of musical feeling that stamp him as one of the very best violinists to be heard in Germany at present. He is the concertmaster of the Staatskapelle and the Opera.

The rest of the program consisted of trios by Beethoven (op. 70, No. 1, D major) and Arensky (D minor, op. 32), both played with excellent spirit and finish by this masterful ensemble. It could not, however, hide the obvious banality of Arensky's trio, especially after the almost ascetic nobility of the preceding work.

None of those concerts, it should be noted, were arranged by the official apostles of modernism—such as the Neue Musikgesellschaft or the "Anbruch." These, indeed, foster modernity of quite a different order, especially the first. The Neue Musikgesellschaft, which last year, under the direction of Hermann Scherchen, produced a whole series of new and rarely heard symphonic works, is this year confining its activities to chamber music of the most intimate

order. Scherchen himself, as MUSICAL COURIER readers know, has become head of a new orchestra in Leipzig, and his conducting energies seem to be wholly absorbed by his new activities.

MUCH MODERN.

Two of these intimate concerts have taken place recently, and in the second Edouard Erdman brought forward compositions by Bartok and Prokofieff, followed by songs of the modern Italian school, splendidly sung by Paula Liachoska. Of these the impressionistic "Di Notte," "Solitudine" and "Crepuscolo," by Fernando Liuzzi, received the most favorable response, while the more emotional lyrics of Castelnuovo-Tedesco seem to merit deeper study.

Prokofieff's piano sonata, op. 14, is the same work which the Russian composer-pianist himself first played in New York three seasons ago. It is the music of an extraordinarily talented, somewhat eruptive and fiery youth. In his lack of consideration Prokofieff is like a giant boy who amuses himself by throwing young beasts into the laps of respectable people trained to hold teacups and listen to small talk. If he adds to his extraordinary power corresponding depth, Prokofieff may yet be the carrier of the great Russian idea in music. Until I heard Erdman play the sonata the other night, by the way, I did not think anybody but Prokofieff could play it. There is a striking similarity between the playing of these two young Russians.

Bartok was represented upon this program by an Elegy, op. 8b, which is a very mild and immature expression of his genius. A "Reigen und Romanze," by Joseph Has, a German composer, which closed the evening, only proved that Schumann himself could have done it better.

FIDDLE AND I.

We have reserved the most modern—that is, the most problematic—of these novelties for the end of the list. It is Artur Schnabel's sonata for violin alone, written in 1919, and played for the first time by Carl Flesch at the last evening of the Neue Musikgesellschaft but one. Professor Flesch repeated the performance before a selected company of musicians and critics at his own studio a few days ago, and on this occasion we were able to hear this extraordinary work.

To judge it after one hearing would be presumptuous and to describe it would be an enormous task, for it consists of five movements and occupies about an hour. In lieu of criticism suffice it to say that, in spite of the uniformity of its medium, of the almost amorphous irregularity of its rhythms and curves, and of the virtual dissolution of tonality (key signatures as well as bar-lines are abandoned), the composition created a very definite atmosphere. This atmosphere was maintained—with allowance for the changes of mood—throughout, as was also the purely intellectual interest experienced in watching the polyphonic and formal development.

This, without committing ourselves as to the ultimate, permanent value of the composition, is a high compliment, considering its absolute, intensely subjective and—as regards its "realization"—purposely problematic nature. It is the work of a thinker, an exceedingly ambitious philosopher who would delve into the last depths of the mystery of creation and of life, and one who relates his science as a rhapsodic bard, in an attempt to resolve the universe in music—the most absolute, unobjective, impersonal (yet not unpersonal) music possible.

VALIANT FLESC.

How far that attempt has succeeded no one in this generation can tell. One may, nevertheless, admire the courage of a composer who attempts to solve a problem which, since Bach, no one has solved, and which Bach himself solved but rarely. As a problem for the violinist this work stands unique, for it presents tasks—of double-stopping, of bowing, of phrasing (in the broader sense)—that have never been put before him until now. Carl Flesch solved all these problems with astounding mastery, but it is doubtful whether more than three violinists could be found in the world to do it after him. In his hands the violin lost its limitations as a "melodic" instrument; his chords, played with marvellously pure intonation, sounded as full and firm as though a string quartet were playing them, his modelling of the phrase, the richness of his tone, and above all the independence of his polyphonic playing, especially in the three-part (!) fugue at the end, made his colleagues gasp.

The originality of the work makes it difficult to characterize its style. It is Schöbergian in the sense of absolute melodic freedom and emancipation from the fetters of tonality. It shuns no intervals—either in succession or in combination. Yet it has a close formal structure, and a relationship is felt not only between the themes and their multifarious metamorphoses but also between the movements, so that the piece appears to be conceived as one and not as a series of pieces. In this respect it is perhaps more satisfactory than the later Schönberg works at a first hearing—although a comparison between the two is misleading and dangerous.

Artur Schnabel is known internationally as a pianist of unusual distinction. He excels in the playing of the classics, especially Mozart, Beethoven and Schubert, and as a chamber musician has few peers. The absence of modern music from his programs, in view of his advanced modernism as a composer, seems calculated to emphasize the relationship of his music to that of the "absolute" masters of the past. Of late he has concertized only in Scandinavia, devoting his time chiefly to composition. There is a rumor of his going to America for a tour, for which a contract had been

signed before the outbreak of the war. Schnabel is a native of Austria and a pupil of Leschetizky, among his classmates being Gabrilowitch and Richard Buhlig.

FOGGY GIESECKING.

The modern note has rung through the programs of pianists and singers, too, in recent concerts, while the violinists, limited in their literature, continue to harp—or fiddle—on the same old string. Walter Giesecking, the young Hanoverian pianist, mentioned above as having played the Liszt concerto under Oskar Fried, gave, at his second piano recital in Berlin, Busoni, Debussy and Cyril Scott, with Ravel as an encore. Bach's English suite in D minor prepared the atmosphere.

Busoni's "Sonatina in diem nativitatis Christi MCMXVII," as sophisticated as its title, has been discussed in these columns before. Giesecking played it interestingly and colorfully. But his real métier was shown in the Debussy numbers (Préludes, including "La fille aux cheveux de lin," "Cloches à travers les feuilles," "La Puerta del Vino," etc.). It was the best Debussy playing I have heard in Germany. The impressionistic virtuosity of Giesecking's pianistic fog ("Brouillards") was worthy of the best modern French traditions. Cyril Scott's sonata, op. 66, seemed heavy and somewhat tiresome after these precious morsels, but it was well played, like the rest. As a musical précieux, Giesecking is above competition here; given a corresponding depth of passion, an international future is within his reach. His musicianship is beyond question.

Viktor von Frankenberg, another pianist not averse to the new, introduced himself to Berlin with Dohnányi, Richard Strösser and Walter Niemann (besides Mozart and Beethoven), but we shall have to reserve his for another time.

Theophil Dimitrescu, a young Rumanian, added to the usual romantics, études and polkas by Smetana, the Czech. His playing was disappointing, uncultivated and uninspired. Alexander Arsenieff, on the other hand, showed himself again, in a Liszt program, to be an extremely brilliant and refined player, with possibilities for big development.

The sudden flood of modernity seems to take no end, and this very evening Michael Zadora, supported by another American, Edward Weiss, is giving a program of Busoni compositions for one and two pianos, none of which have been heard in Berlin before. A review of this interesting evening will have to wait until the next mail.

CÉSAR SAERCHINGER.

LIVERPOOL NOTES

Liverpool, December 31, 1920.—For the second of his sequence of four concerts Max Mossel provided a program of special interest and high musical value at the Philharmonic on December 11. The presence of Arthur de Greef, the eminent Belgian pianist and composer, was in itself sufficient to insure the attention of amateurs, and, although no longer in the first flush of manhood, his command of the keyboard is as spacious and fascinating as of yore, with the superadded judgment of experience and ripened judgment. Margaret Balfour's beautiful contralto was well suited to Schubert's noble "Hymn to the Almighty." John Coates on this occasion assumed the role of a jovial story teller in a group of seventeenth and eighteenth century songs and some essays by Ivor Atkins, Graham, Paston Cooper and others, and Michael Mullinar was a somewhat restless but otherwise thoroughly competent accompanist.

RODEWALD CONCERT SOCIETY.

The program of the Rodewald Concert Society's fourth meeting on December 13 was provided by John Coates, the popular tenor, and Frederick Brandon, a local pianist who has not been heard in Liverpool very much of late. Fresh from his success at the Mossel concert on Saturday, Mr. Coates speedily came pleasantly in touch with the audience, some of his "asides" causing much amusement. In the course of a number of songs ranging from the seventeenth century to the present time, Mr. Coates' disciplined organ and distinct enunciation indicated that both mentally and physically he is qualifying as a rival to his friend, Plunkett Greene, who used to think nothing of singing as many as twenty songs in the course of a couple of hours. In addition to the duties of accompanist Mr. Brandon's solo capacity was illustrated in a group of three pieces by Selim Palmgren.

PHILHARMONIC SOCIETY.

The last Philharmonic program on December 14 was a study in contrasts. First of all we were regaled with the bland tunes and flowing counterpoint of Handel's "Concerto Grosso No. 1," then the brilliant canvas of Franck's only symphony, and finally Elgar's epitome of the London spirit as portrayed in the "Cockaigne" overture. Ernest Ansermet handled these characteristic specimens with ample tact and was especially successful in his interpretation of the Franck symphony.

As a virtuoso of the cello, Mme. Suggia stands well among the foremost women performers, and her rendering of the solo of Haydn's concerto and the Bruch arrangement of the "Kol Nidrei" demonstrated her unique command of the fingerboard and of beautiful tone. The choir under Dr. Pollitt attacked the not too easy phrases of B. J. Dale's Christmas hymn, "Before the Paling of the Stars," and, although there had been no opportunity for an orchestral rehearsal, sang with confidence.

BRITISH MUSIC SOCIETY.

In its laudable desire to encourage native creative talent the activities of the Liverpool executive committee of the British Music Society were strongly in evidence at the

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PRINCIPAL CITIES OF EUROPE

Rushworth Hall on December 17, when, in the presence of a very large audience of members and friends, no less than eight original works by local composers were submitted. Out of this number perhaps three must be singled out for special distinction, viz.: Norman Peterkin's strangely beautiful "Dreamer's Tales" and a vigorous movement à la polonaise entitled "The Centaurs," for piano, and played with discriminative ability by Joseph Greene; Frederick Morrison's *romanza* in E for violin and piano—a very attractive and well written example which, in the hands of Louis Cohen and the author, evoked genuine admiration; and William Faulke's suite in C for eight stringed instruments, which came rather late in the evening. To deal with the last first, it may be suggested that the score would have been improved by a double bass part which would have steadied the superstructure, but this does not detract from the intrinsic beauty of the ideas and their scholarly treatment. The adagio with its telling fugal episode shows the gifted organist of St. Margaret's in a lofty mood, but, on the whole, the performance was hardly worthy of the work. It was conducted by Mr. Faulkes himself, now happily recovered from his serious illness of a few months ago. Frederick Nicholls contributed three pieces played by himself, one an "arabesque" meriting notice, but the "Nuptial Ode" suggested vacuous improvisation rather than a well ordered epithalamium. Ernest Bryson's "Dragon Flies," played by Frank Bertrand, had to be repeated, and a pleasant "Serenade," sung by Lloyd Moore and accompanied by Osborne Edmundson (the composer), must also be mentioned. As a matter of fact, however, the program was about twice as long as it ought to have been and resembled nothing so much as an overcrowded picture gallery.

W. J. B.

PRATELLA'S "AVIATION" OPERA CORDIALLY RECEIVED AT LUGO

Alfano's "Sakuntala" to Be Produced at Bologna

Bologna, Italy, December 6, 1920.—Not far from here, at Lugo, a little town of the Romagna, which is known for its cult of Rossini, good wine and the republicanism of Mazzini (all the world knows that the republicans of Lugo are irrepressible and very fiery), there lives a musician who has been much talked about in connection with futurism. His name is F. Balilla Pratella. A few years ago,

In any case we were among the first to take an interest in these initial futurist essays of this composer—essays which, when played at the soirées of Signor Marinetti, caused the most diabolic hubbub. The "futurist" "Hymn to Life" was greeted by the "pastists" with whistling, ironic shouts and hooting. We had an opportunity later on—two or three years ago—to examine other compositions of Signor Pratella, and these convinced us that he was not a futurist at all—that he could not be one—because his sincere nature and very human character were far removed from everything cultural and intellectual in the sense of cerebral.

FUTURISM AND THE SIMPLE LIFE.

In considering Signor Pratella one must not forget two things: he was born at Lugo and lives in a little country cottage with his family, close to nature and the peasants, and he had instruction at Pistoia, from Pietro Mascagni, the least speculative and the least cultivated composer whom we have among us. Every work of the futurists, on the other hand, has the scent of modern cities and the fever of industry; it originates with people who sing of liberty but know only the very relative liberty of the great metropolitan octopus. These, Messrs. Marinetti, Palazzeschi, etc., were decadents and super-intellectuals who sought to evade the prison of life while getting more and more entangled in its chains. Pratella, however, was a man of the earth, a man who listened to the singing of the birds and the reapers, who filled his lungs with the wind that swept from the Adriatic across the Pineto of Dante and Garibaldi, who did not even know what clothes one wears for morning and evening ceremonies, and was ignorant of other perfumes than those of fresh linen and new mown hay under starry skies.

AN AVIATION OPERA.

This is the spirit which we recognize in his last opera, "Aviator Dro," produced at Lugo on the occasion of the unveiling of a monument to Major Baracca, of Lugo, the "ace" of Italian aviators, gloriously fallen in the enemies' lines. (Pratella's first opera was "Sina d'Vargoun"—the name of a peasant girl in the Roman Compagna, as pronounced in the local dialect—produced several years ago at Bologna through the influence of the committee for the Baruzzi contest.)

This "Aviator Dro" symbolizes the victory of the spirit over the flesh. The libretto is obviously the outcome of earlier intellectual influences (the composer is also the author of the text), but the music—that is quite a different matter. Being essentially lyric in character, it flows along in great, simple, but at the same time profoundly moving lines. All the characters sing; there is in this work no other preoccupation but song. The recitative itself is reduced to a minimum; indeed, it does not exist as true recitative, since the music is never subordinated to the text and aims always to dominate, while the words have an importance of the third rank.

PRATELLA'S WORK SUCCESSFUL.

What sort of music is it then? Is it original and impersonal? It is difficult to say. Certain only is it that it is music, music above everything, and that from time to time it is a real pleasure to listen to these pages, which we feel have come directly from the heart and are never conceived under the categorical imperative of any theory or any aesthetic rule whatsoever.

"Aviator Dro" had a very cordial reception in the small but very beautiful Teatro Rossini, of Lugo. It was given a most accomplished performance under the direction of Maestro P. La Rotella. Henceforth Pratella will not rest; he is preparing two other operas the titles of which are "The Gift of Spring" and "The Mother." Both have been bought by the publisher Sonzogno.

FRANCO ALFANO WRITES A NEW OPERA.

Another musician of whom I must speak today is Franco Alfano, a musician who is very cultivated but whose work, at least the last of it, lends itself to a certain analogy with that of Pratella, both because of its ardent lyricism and for its fiery élan. His latest work is the opera "Sakuntala," which will probably be produced next season at the Teatro Comunale of Bologna, and those who will bring about the realization of this project may be certain of doing a work for which all Italy will be grateful.

The name of Franco Alfano is, I believe, not unfamiliar in America, for some echoes of his European successes must have reached the new world. At present he is the director of the celebrated Liceo Musicale of Bologna, the conservatory which has successively had such directors as Martucci, Bossi and Busoni. But Alfano is not a director-professor; he is an enthusiast for his art, who knows how to infuse into his pupils the fire of his own temperament and at the same time the solidity of his erudition. At twenty-five years of age Alfano wrote a dramatic work which still charms by its sincerity and its youth: the "Resurrection" after Tolstoy. This work has had a very considerable success and continues to be played. The public loves the simple and moving manner in which the author comments upon the tragic experiences of the unfortunate Katinsha.

After "Resurrection," Alfano entered upon a period of technical evolution which led to a brilliant command over the means of his art. He composed long-breathed pieces in which the scholar unites with the artist, such as the symphony in E and the string quartet. These two works sufficed to confirm the hopes which accompanied the first effusion of this Neapolitan musician.

"SAKUNTALA" A MASTERPIECE.

In our opinion "Sakuntala" is far above all the other works of Franco Alfano produced thus far, even above "The Shadow of Don Juan," which the author has revised this year and which is soon to be revived—an occasion which those who have heard the work at the Scala in 1914 cannot but look forward to with great interest. With "Sakuntala" we have reached the finest revelation of Alfano's qualities; the work is written with very great knowledge of all the resources of modern music and of the delicate effect of modern harmonies, used prudently and clearly,

without desperate plunges into the domain of pure dissonance. All these effects the author uses in order to express completely his sentiments and emotions with regard to those of his characters.

While being the work of a musician, "Sakuntala" is also that of a poet. Alfano who, as his own librettist, has drawn



F. BALILLA PRATELLA.

An Italian "futurist" composer, who, living in the little city of Lugo, is said to have developed a different style from that generally called Futuristic. His opera, "Aviator Dro," produced at Lugo, is described in the accompanying letter.

upon the legend and poem of Kalidasa, has experienced as poet the life of the young woman who loves without hope and dies in giving her to love to life and to her dream
(Continued on following page.)



FRANCO ALFANO.

Director of the Liceo Musicale of Bologna. His opera, "Sakuntala," produced there, is said to be a valuable work. Another opera of his, "The Shadow of Don Juan," was produced at La Scala, Milan, in 1914.

when Signor Marinetti hurled his incendiary proclamations at the people of Europe, this musician attached himself to the little cohort of revolutionaries and wrote a manifesto of futurist music in which he proclaimed the end of all rules, the necessity of abolishing the music schools, examinations and diplomas, and asserted the artist's right to the greatest possible freedom of expression.

PRATELLA THE FUTURIST.

In those days the manifesto made considerable noise; it smelled of dynamite and petrol. Reading it again today, one is struck by its moderation; all that it preached in burning words has been realized by one musician after another; it has even been surpassed in the simplest pages of Schönberg, Stravinsky and Casella. Signor Pratella went to war against the windmills; he did not even know that all his enemies were dead, not because he was bombarding them with explosives, but because the evolution of musical art had brought about a fundamental transformation and had substituted new ideals for old.

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OPERA AS SHE IS MADE.

The choice alone of such a subject testifies in the artist's favor. It is a long time since an Italian composer has devoted himself to the expression of sentiment so pure and ideal. The usual preference is for the chronicles of everyday existence, in which love is shrouded up and middle class. Moreover the method of the most famous and favorite operatic composers is well known; the music is always ready in the form of notes and detached pieces; one need only find a good theatrical book, with well disposed scenes and oleographic finales, and, after a few weeks, the music is adapted to perfection. (This is, of course, a commercial perfection and not a communion of spirit, an indissoluble correspondence of elements.)

Alfano, quite to the contrary, has written his own book, and while he worked out its development he lived its music. This is responsible for the warm fusion of the lyric elements of poetry and music; the hearer is transported to an ideal world, bathes in atmosphere exquisitely beautiful—so much so that it is hardly possible to "anatomize" the work. It is conceived en bloc, without breaks in its continuity and almost without passages of mere elaboration. If there ever was a lyric work that work is "Sakuntala," in which everything sings, in which the orchestral parts are not dry lines that form a design, but voices that speak and express something all their own.

GATTI-CASAZZA HAS HEARD IT.

I should like to believe that that illustrious impresario, Signor Gatti-Casazza, who with Signor Moranzoni has heard "Sakuntala" this summer at Bologna, is anxious to present it to his Metropolitan audience—that is, if he believes (as we all do in Italy) in making known the best that the Italian composers of today have to offer. If he so believes, he must remember the work of Alfano, which does honor not only to its author but to his country as well.

Meantime, Franco Alfano, whom I saw again a few days ago in his directorial office—always young and volcanic, despite his forty years—never rests; in the few hours of leisure which his conservatory duties leave him he works at composition. At present he is finishing a collection of lyrics for voice and piano, and already he is thinking about a new work for the theater that is to have for its subject the beautiful legend of Saint Julien l'Hospitalier.

GUIDO M. GATTI.

"THE BIRDS" AN INTERESTING MUNICH NOVELTY

(Continued from page 6.)

and the announcement that in the year 1922 she, too, will go to America has caused general regret. A striking feature of the performance was also the representation of the Woodchop by the baritone, Friedrich Brodersen, one of the most versatile of our singers. The other parts were most excellently executed by Karl Erb, Alfred Yerger and Emil Schipper, whose Prometheus bordered on the superhuman. The new opera was most beautifully staged by Balletmaster Heinrich Kröller, an artist of exceptional imaginative powers and of rare good taste.

DR. MUCK SUCCEEDS OTTO HESS IN MUNICH.

Our opera, and in fact the musical world at large, suffered a serious loss by the death of Otto Hess, who was generally recognized as one of the greatest interpreters of Wagner. Hess was called away in the prime of manhood at the age of forty-nine years and just at a time when his star was rising above local fame. About a year ago he went to Madrid where he conducted several performances of the "Ring" and "Salome" with extraordinary success, and there he caught a tuberculous infection, which ended in the death of a really genial artist.

Hess will have two successors at the opera: Dr. Karl Muck, who has a so called "guest contract," especially for the festival plays during the summer, when he will conduct the works of Wagner. The other successor of Hess is Robert Heger, at present first conductor of the opera in Nuremberg. Heger conducted in Munich several times as guest ("Der fliegende Holländer," "Carmen," "Salome" and "Tristan und Isolde"), and proved himself to be an artist of rare talent. He is quite a young man, about thirty-five years of age, an exceptionally cultivated musi-

cian, gifted with fascinating dramatic temperament and an admirable technic.

Another new and promising acquisition of our Opera is the tenor Nicolai Reinfeld. He is of Baltic descent, tall and of powerful physique, and yet has the slender and agile appearance of youth. Reinfeld's voice, although not yet quite equalized through all the registers, has a large range, is of extreme beauty, and has the characteristic timbre of the "Heldentenor." It was a real artistic treat to see and hear this singer (he is at present engaged at Basel) as Siegmund in "Die Walküre," together with Berta Marena, who is not only a beautiful woman in appearance but also the most reliable support of our Wagner ensemble. On the whole it can be stated that our opera is decidedly on the upward run again, largely owing to the energetic influence of the new General Intendant, Dr. Karl Zeiss, and the operatic director, Bruno Walter.

HAUSEGGER AROUSES ENTHUSIASM.

The latest attractions in Munich's concert life are the symphony concerts of the Konzertverein and the new conductor, Sigmund von Hausegger, who took the audience by storm. Hausegger's reading of Bruckner's seventh symphony was a revelation, and that is saying a great deal, for Bruckner is worshipped in Munich as perhaps in no other German city. The influence of this conductor upon the orchestra is most striking; it now plays with a warmth of expression and beauty of tone that reminded one of the organization's glorious days under Weingartner and Ferdinand Löwe.

Another high grade conductor, Heinrich Laber, of Gera-Reuss, gave a splendid rendition of Beethoven's fifth, the "Meistersinger" prelude and the "Oberon" overture. Laber is considered to be one of the "coming men;" he conducts all his programs from memory and astonishes the listener by a singular presence of mind and a most powerful force of determination in reaching a climax.

At present Munich is preparing for the Beethoven anniversary. A wonderful performance of the "Missa Solemnis" under Bruno Walter, by the Lehrer-Gesangverein and the opera orchestra, which had to be repeated four times, was only the beginning of a series of festival concerts in honor of the immortal genius.

ALBERT NOELTE.

COLOGNE

(Continued from page 6.)

guise, Bittner's "Hoellisch Gold," Klenau's "Little Ida's Flowers" ballet), Janacek's "Jenufa," Busoni's "Turandot" and "Arlecchino," Strauss' "Woman Without a Shadow" and Pfitzner's "Palestrina"—all in excellent new productions. He is now preparing Schreker's "Treasure Seeker" and Schreker intends to be present on this occasion.

Aside from his operatic activities, Klemperer is conducting a series of programs of orchestral music, comprising works by Mahler and Schoenberg, as well as Mozart and Bruckner. These are being given at the Opera House in the course of the winter.

In Barcelona Klemperer is going to conduct Wagner and other German operas.

As a composer Klemperer has become known by a Mass, as well as by a number of songs published by Schott. His wife, Johanna, nee Geisler, is one of the leading sopranos of the Cologne Opera and excels especially in such parts as Mistress Page in the "Merry Wives of Windsor" and Nedda in "Pagliacci."

MUSIC IN THE RHINELANDS.

The Rhineland is a traditional home of music and neither the good nor the new things are confined to its capital. In all the cities of the now occupied territory a lively musical activity is going forward, which expresses itself predominantly not only in the form of choral concerts but also in vivid interest in modern orchestral composition. Thus, new works were recently produced by Prof. Panzer in Düsseldorf (symphony by Hermann Bischoff and "Pictures from the Roman Campagna" by Eremann) and by Theodor Hausmann at Hagen. Hausmann, a young Elberfelder, has hitherto been in business and occupied with the exporting of cotton, and his appearance as a conductor of important orchestral concerts natu-

rally startled the natives. However, he achieved a great success.

At Aix-la-Chapelle, Paul Graener's suite "In the Realm of Pan" recently received its baptism. At München-Gladbach, where Music Director Gelbke conducted, a new orchestral suite by Bückmann was heard. Schütz-Dornburg, the young composer and conductor, mentioned in previous letters, devoted a concert of his Bochum Orchestra to orchestral works of young Rhinish composers, and scored a very decided success. Bagier's "Elysium," Unger's "Funeral March" and "Nocturnal Sketches" and the "Music for Orchestra," by Rudi Stephan, who fell on the Russian front, were on the program. The next concert of this interesting series will deal exclusively with Russian music. All these concerts are preceded by an introductory address by Conductor Schulz-Dornburg, who is doing a most valuable educational work in one of the most populous districts of Germany.

H. U.

ERNEST ANSERMET WINS MUCH PRAISE IN GENEVA

The Swiss Like His Interpretations Both of the Moderns and of the Classics—Andreae's Conducting Also Approved of—Other Concerts

Geneva, December 1, 1920.—The third subscription concert of the Orchestre de la Suisse Romande proved again that Ernest Ansermet is not only an excellent conductor of modern music, but is becoming more and more an authentic interpreter of the great classics. The program included, besides Hudreal's C major symphony and Gustave Doret's "Au Cimetière," the "Freischütz" overture, and the Beethoven violin concerto played by Adolf Busch. Everybody was enthusiastic about Ansermet's performance of the "Freischütz" overture. It was truly splendid. Busch scored a magnificent success, being recalled many times, which proves that the Geneva public leaves the question of nationality unconsidered in the domain of musical art. "Le Cimetière" shows Doret at his best in its dark purple coloring. The sombre atmosphere (with echoes of the Dies Irae) is established at once and maintained to the end. The orchestration is entirely masterly, the form crystallized—nothing diffuse—and the effect is convincing. It was enthusiastically received and the composer was applauded. Andreae's symphony is interesting from beginning to end and although there is no break between the movements, it did not seem long. This means much. It is full of life and "verve" and the form is always concise. It is excellently orchestrated and always sounds well. Ansermet led all these works in a thoroughly musicianly manner.

At the concert of November 27, Andreae, of Zurich, was the conductor, and the program comprised the "Meistersinger" prelude, Beethoven's fourth symphony and the Brahms' first. It was a solid success for Andreae, who was repeatedly recalled.

SWISS NOVELTIES.

On November 6 the Geneva Orchestra was engaged by three composers residing in French Switzerland—Aloys Fornerod (a Swiss of Lausanne), Jean Duperier (a naturalized Frenchman), and Charles Chaix (also a naturalized Frenchman). The program was as follows: Symphony by A. Fornerod; "Concert pour Ninette et Ninon," by J. Duperier; symphony, by Charles Chaix.

The orchestra was led satisfactorily by G. Fouilloux, a young Genevese musician of talent. Fornerod's symphony shows talent but considerable inexperience, both as to form and orchestration. He will do better work. The "Concert pour Ninette et Ninon," by Duperier, is bright, somewhat a la Stravinsky. I consider the slow movement of this "concert" as being the best number of the program, but it seemed almost out of place between the rollicking first and third movements. It was the most successful number.

The symphony by Chaix is the work of a solid musician after the manner of César Franck and D'Indy. The idiom of it is so foreign to my nature that I must refrain from expressing an opinion, but, in general, it was highly spoken of although the (fatal?) introduction of a fugue in the

(Continued on following page)

HAMBURG AND COLOGNE BOTH WITNESS FIRST PERFORMANCE OF KORNGOLD'S "THE DEAD CITY"

Hamburg, December 9, 1920.—The Hamburg Stadttheater has done more than its share of new and artistic productions this year. In rapid succession it has presented us with two works new here—Pfitzner's "Der Arme Heinrich" and Franckenstein's "Li-Tai-Po"—and now Erich Korngold's "Die tote Stadt" had a première, simultaneous with Cologne.

This latest event awakened by far the greatest anticipation, and the advance notices led us to expect a sensational evening.

Influenced by the atmosphere of Vienna, Korngold's personal style inclines more and more strongly to the Italian cantelena and rich sensuousness of sound. Paul Schott's libretto, "Die tote Stadt" ("The Dead City"), based on a play by the Belgian author, G. Rodenbach, entitled "Bruges la Morte," offered him the desired opportunity to display his romantic and impressionistic talents. The text does not present any typical or important problems for discussion. Its scene is laid in gloomy Bruges, living only in the greatness of its past. Herein lies its fascination for Paul, a young widower, whose whole being revolves about the memory of his dead wife. He turns his house into a shrine for the few relics she has left him and makes himself its priest. Eventually he makes the acquaintance of a dancer, whose absolute likeness to his wife holds him spell-bound, awakening in him conflicting and dual emotions for in this woman he reveres his dead wife as well as the siren that lives. But the dancer, the very incarnation of throbbing and glowing existence, desires to be loved on her own account and finally drives the hyper-sensitive man into such a state that in a fit of supernatural frenzy he throttles her with her own hair.

This climax, however, is succeeded by an anti-climax: Paul only dreamt that he committed the murder! But the dream is a salutary lesson for Paul not to live in the past

alone and to give the present its due. At the end he leaves the "dead city" to return to active life.

DIFFICULT TO PRESENT.

The action is rendered difficult by the lack of stress laid upon the dream visions in contradistinction to the real occurrences which are written around them. Neither Korngold's music nor all the art of stage manager and producer can eliminate this fundamental drawback. Although Korngold is extremely gifted in strong expression, yet he is most fortunate in moments that are removed from reality, such as the orchestral description of Bruges in the second act, the burlesque dance intermezzo and the mysterious processional march.

It is not to be denied, moreover, that Korngold has an eye on the public at large, and hence we find, sandwiched in between passages of noblest harmony and rhythm, extremely conventional music and even songs of hackneyed sentimentality. Korngold's gifts are revealed most definitely in his instrumentation. His orchestra glows in rich and entrancing colorings. He reproduces the most delicate tonal shadings with astonishing accuracy and, despite the quantity of instrumental voices, his music is of translucent purity. The first night brought highly deserved honors and recognition to the Stadttheater, above all to the director and producer, Dr. Hans Loewenfeld, and his chief conductor, Egon Pollack. The principal parts were taken by Richard Schubert, whose beautiful tenor voice and spontaneity of manner were shown to perfection in the rôle of Paul, and by Fräulein Münchow, who must be congratulated upon the temperamental conception of a difficult character (the Dancer). Korngold was present and, together with conductor and singers, had to appear after every act to receive the plaudits of an enthusiastic audience, which provided a great ovation at the finish.

ROBERT MÜLLER-HARTMANN.



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middle of a finale seemed a blemish. It was well received by the public.

OTHER CONCERTS.

Of smaller events there has been a host, but few of more than local interest. A very successful recital was that of Joseph Press, the Russian cellist, accompanied by Renee Hentsch. On November 19, Joseph Szigeti, who I hear is going to America next year, gave a recital at the conservatoire which attracted the "foule des grands jours" and he scored an immense success. He certainly is one of the great ones of the earth.

Of new works, besides those for orchestra mentioned above, we have heard nothing remarkable of late. Mlle. Breittmayer and Mlle. Roegen recently played a sonata for violin and piano by Florent Schmitt which (until further notice) I must consider a very perfect abomination. T. S.

CZECH FREEBOOTERS SEIZE GERMAN OPERA HOUSE

Considerable Commotion Is Stirred Up Over "Cultural Robbery"—Prague, Too, Honors Beethoven—Kovarovic's Death Is Deeply Mourned

Prague, Czecho-Slovakia, December 17, 1920.—The whole world is celebrating Beethoven in this Christmas month and Prague, too, has qualified as a festival town. All differences—of language, of nationality, of customs—disappear, for the master who belongs to the world. And so the Czech and the German alike play Beethoven symphonies and overtures, sing his songs, fiddle his quartets and pound his sonatas and concertos.

VITEZSLAV NOVAK FIFTY YEARS OLD.

The leader of the modern Czech composers, Vitezslav Novak, rector of the Czech State Conservatory, celebrated his fiftieth birthday a few days ago, and in honor of the event many of his works were produced. Young musicians look up to this master with gratitude; with gratitude they follow his wise teachings. They love him—he who knows as few others how to combine theory and practice harmoniously, and who teaches his pupils, as long as they are his pupils, that a real musician can arrive at conscious creation only by mastering the grammar of the art. But once they are mature, this master is a fatherly advisor whenever his counsel is sought, and he is a great forgiver of trespasses that betoken the ferment of youth. For to understand all is to forgive all!

Novak himself is a great musical savant, a modern musician through and through, and as such has used many a new musical term—perhaps earlier than those under whose standard it sails today. His piano concerto "Exoticon," published twenty years ago, is proof of this. As a nationally feeling composer, Novak draws from the very depths of popular song. From this his themes obtain their individual physiognomy, grow strong and erect, and are not easily forgotten. As an orchestrator, moreover, he develops a marvellously flowering fancy.

Operas, too, have flown from Novak's pen, and these are being played at the Czech National Theater in honor of his semi-centenary. After a time they will disappear again, for Novak's strength does not lie in his operatic works, though—like many a companion in woe—he loves the drama with an unhappy love. Novak is symphonist and lyricist, and when a whole evening is devoted to his works it is an honor day for the Conservatory. Then one can see what a great master of the little forms he is, of the lyric and the genre piece.

KOVAROVIC DEAD AT FIFTY-EIGHT.

The Czech National Theater has suffered a heavy loss. Its operatic chief of many years' standing, Karel Kovarovic, is dead, after long illness, at the age of fifty-eight. With him the Czech musical world—not only the opera—loses one of its most distinguished representatives. Kovarovic was a creative artist as well as an able conductor. Some of his piano works, songs and ballets are still favorites today, although their creator did not himself consider them of prime importance among the various things that engaged his effort. One of his operas, at any rate the nationalistic "Psohlavci" ("Dog's Heads"), whose subject treats an incident in Czech history, belongs to the standard works of Czech musico-dramatic literature.

As a conductor Kovarovic has, above all, cultivated the native musical literature of his country. Smetana and Dvorak, no less than the sadly misunderstood Fibich, owe it very largely to him that they occupy their rightful place in the repertory of the leading Czech theater. But Kovarovic was not satisfied with this alone. He knew that in matters of culture there is no greater mistake than to shut one's eyes to the accomplishment of the neighbor. Through two decades he worked to increase the scope of the National Theater's activity, and as a result of his efforts the works of the French and Italians are constantly performed as are those of the Germans, from Gluck and Mozart to Wagner and even Richard Strauss, who was repeatedly the personal guest of the National Theater.

CZECH FREEBOOTERS SEIZE GERMAN OPERA HOUSE.

The Germans of Prague, too, have cause to mourn Kovarovic's loss. For this sensitive and right-minded man would certainly have opposed with all the influence at his command the action which was committed here on November 16. On that day a band of outlaws—members of the Czech National Theater—"occupied" the German Theater and confiscated the property in favor of the Czech population. Since then performances are given in the Czech language in this building, which is German private property, which has been intimately associated with German art since its foundation, and which in the public estate records is legally secured for German productions. Director Kramer and his staff were forced to leave their offices, and the personnel has now taken refuge in the cramped quarters of the New German Theater.

This act will occupy the courts in the near future, but whatever the decision of the judges, the participants in this cultural robbery—for such it is—will have to bear a heavy responsibility before the civilized world. A complaint has been filed against them and the Czech state, but—as matters lie in this country at present—Director Kramer

FRANKFORT SELECTS NEW OPERA INTENDANT AND CONCERT CONDUCTOR

Frankfort-on-the-Main, December 23, 1920.—The problems of settling upon a new intendant for the Opera and a conductor for the Museum concerts have at last been solved. Dr. Lerdt, formerly in Basel, a younger man of lively temperament, full of zeal and enthusiasm for his new and healthy ideas, has received the post of intendant of the Opera and has initiated his work here with a brilliant revival of Gluck's "Iphigenie auf Tauris." He understood, in conjunction with the scene painter, Sievert, how to give a truly dignified and mature representation of this touching work of the master's last years. The new decorations, often verging on boldness in their simplicity, above all the pictorial grouping of the stage figures, which like living pictures illustrating, so to speak the calmly flowing music, serve as a foil to it and only become a moving mass in moments requiring dramatic points. Weichers, the new intendant of the theater (Schauspielhaus) follows the same principle in his staging. He has before Lerdt, while temporarily engaged at the Opera, produced "Der erste Mensch," the work of a young composer, Stephan, who fell in the war, and, together with Sievert, obtained similar effects.

may draw the short end. The legal battle, however, will not be the end of this affair. The after effects will be seen only after the objectively fair-minded elements in the artistic world, conscious of their rank and honor, shall have taken a definite stand with regard to the behavior of their lawless colleagues of Prague.

DR. ERNST RYCHNOVSKY.

STOCKHOLM'S CONCERT SOCIETY HAS AT LAST BEEN RESURRECTED

Foreign Artists Invade Sweden to Share in Profits of Nation's Musical Activities—Notes of Interest

Stockholm, December 5, 1920.—Two main factors have concurred to bring increased activity in the musical life of Stockholm during the last few years. The peculiar conditions existing in the years of the war brought eminent foreign artists in greater numbers than ever before to our neutral shores, most of them naturally of German nationality. And this inflow hardly diminished after the conclusion of peace, for considerable difference in the exchange makes a visit to our country greatly remunerative to any fairly successful musical artist.

The other circumstance was the start of a new enterprise, the Concert Society, which gives two orchestral concerts a week during the season. Its name was adopted from an earlier institution which, however, gave but comparatively few concerts each year. When, a decade ago, the old Concert Society came to an end, symphonic music was represented here only by the Opera Concerts, which were also limited in number. But now, thanks to the new Concert Society, the Stockholm public has been made familiar with this province of musical art to an incomparably wider extent than before.

The man who has the first credit of having brought the Concert Society's performances to a highly artistic standard is the Finnish conductor, Georg Schneevoigt. It was only after he had taken over the leadership that the orchestra, owing to his recognized educational talent, became quite equal to its tasks. Schneevoigt is a forceful spirit, dramatically passionate and of a romantic fancy, one of the modern conductors who derive their inspiration from the first interpreters of Wagner's agitated orchestral language. Like most of his fellow-artists, he has sometimes evoked criticism, especially in regard to certain classical works. But his interpretations of Beethoven and Brahms possess powerful intensity. The symphonies of the latter have fully conquered the hearts of the Swedish public only through Schneevoigt's gift of persuasion. The same thing can also be said about the two first symphonies of his compatriot Jean Sibelius, tone poems which are fascinating in their savage melancholy and strong national character. Two of his best "items," Beethoven's C minor symphony and Tchaikovsky's "Symphonie Pathetique," Schneevoigt conducted a short time ago in London.

DIVIDED LEADERSHIP.

Formerly Schneevoigt had a young Swedish conductor at his side, Mr. Grevillius, chiefly for the sake of the popular Sunday afternoon concerts, but with the beginning of this autumn season he has had to share the leadership of the orchestra with two Germans. Of those two, the young Wilhelm Furtwängler, for some years highly appreciated in Berlin as well as in Vienna, has had an undisputed success, owing to his highly cultivated yet fiery leadership. We remember with great pleasure, for instance, his truly and beautifully romantic rendering of Schumann's symphony in D minor and his performance of a symphony in G minor ("Sérieuse") by Franz Berwald, our Swedish classic. The second associate conductor is Fritz Stiedry, who till now has chiefly been active as an operatic conductor and was for several years at the Staatsoper of Berlin.

This division of the leadership between three conductors who relieve each other every fortnight, is naturally not conducive to artistic continuity, and it somewhat injures the efficiency of the orchestra. Indeed, this arrangement has

The Iphigenie of Frau Lauer-Kottlar is a truly excellent interpretation as regards voice, style and dramatic art.

FURTWÄNGLER'S BACH.

The Museum concerts have gained in depth of feeling and in musical completeness under Furtwängler's perfect conducting. His debut was a performance on the piano of quite special charm. He played that instrument in a concerto of Bach's for flute, violin and orchestra with indescribable tenderness and grace.

A NEW ORCHESTRA.

At last the urgent need of a second orchestra has been filled by a private undertaking. The Symphony Orchestra, an ensemble of new and, for the most part, younger artists, opened a series of Monday concerts. The wind players cannot yet be considered perfect; it suffers, too, from the constant change of conductor, as, in spite of having its own conductor, Oppenheim, it has until now had too many strangers. Apart from these difficulties, however, it has ventured on the sixth and fifth Mahler symphonies, and acquitted these exceedingly difficult tasks in a manner worthy of all recognition. H. L.

given rise to a much discussed press debate between Professor Schneevoigt and a member of the society's council.

NEW SYMPHONIES BY SIBELIUS AND ALFVEN.

The symphony concerts of the Opera (Royal Theater), mentioned above for a very long period stood alone in their field. Their present leader is a fellow-countryman of Schneevoigt, Armas Järnefelt, well known in America as a composer of distinction. His conducting is characterized by a nobly artistic style, worthy of the proud tradition of these century-old concerts. Of the two concerts given thus far this season, the second was of special interest. On this occasion Sibelius' latest symphony, No. 5, in E flat, was produced for the first time. With its somewhat meditative tone language it has points of contact with the profound Fourth symphony; but it charms, in parts at least, by a subdued pastoral mood. In the same concert Hugo Alfven's third symphony in E was performed. With its gay spirit of summer festivity this symphony, like the composer's "Midsummer Night," well known in America, possesses a very marked Swedish character.

If thus far nothing has been said in this letter about new Swedish music, it is due to the fact that up to now the Concert Society has presented only two short works, by Kurt Atterberg and by Ture Rangström, among our most gifted younger composers.

MARTEAU, THE SWEDEN.

Besides the Concert Society, Stockholm has two other musical organizations giving regular subscription concerts. One is the choral society, "Musikföreningen," conducted by Professor Viktor Wiklund, which just now is preparing a revival of Verdi's "Requiem." Further we have the Chamber Music Society. Our two best violinists, Sven Kjellström and Julius Ruthström have appeared in the concerts of this society, the former as leader of his own string quartet, the latter as violinist of a trio ensemble.

In this connection should also be mentioned the joint concerts given by Henri Marteau and Wilhelm Stenhammar. Stenhammar is one of the most prominent figures in Swedish musical life, in his quality of pianist, as conductor of the Göteborg Orchestral Society and as a composer of eminence. The Frenchman Marteau, who at the outbreak of the war was professor at the Hochschule in Berlin, has lately acquired Swedish citizenship. This masterly violinist, who has also presented himself as a versatile composer, has in his concerts evinced considerable sympathy with Swedish music, playing, among other things, works by Tor Aulin, Emil Sjögren, and Wilhelm Peterson-Berger.

These two artists form the bridge between the chamber musicians and the solo performers and recitalists. In the symphonic concerts several eminent pianists have appeared (Continued on page 55.)



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ADDISON BRISCOE,

Pianist, organist and pedagogue, has acquired much popularity during his intermittent stay in Chicago, covering several years, as a member of the Metropolitan Conservatory faculty. His alma mater was the University of Arkansas, where he subsequently taught for some years; he holds a Bachelor of Music degree from Owa Chila College. In past years it is said he received tuition under Allen Spencer, Silvio Scionti and the late eminent pianist, Emil Liebling, and his organ tutors were Effie Murdock, Cyril Graham, Arthur Dunkham and R. W. Stevens, of the Chicago University. Mr. Briscoe has been much in demand as a recitalist and pedagogue, having filled the position of Director of Music at Norman Institute, Norman Park, Ga., for four years; Oklahoma State Baptist College, two years, and Bryant Academy, Bryant, Tex., two years, and is now located for the winter at the head of the piano department at Baylor College, Waco, Tex. A song composed by him, "The Dew Drop," has had quite some vogue in manuscript form among the colleges, and is to be published soon. He has concertized extensively and gave a recital at Waco, before entering upon his work this season, the result of which completely filled his schedule. He will leave for Paris in the spring to avail himself of further tuition at the Paris Conservatory and expects to return to Chicago in September.



HIPOLITO LAZARO,

The favorite Spanish tenor, with his little daughter, Yolanda. (Photo by Bain News Service.)



GRACE KERNS,

"The girl of the 77th Division," as many of the "ex-buddies" who will crowd into Aeolian Hall on the evening of January 27 will remember her, is to give her first recital in the metropolis on that date. To the many admirers of this singer's voice and art who have heard her sing the soprano solos with the St. Bartholomew's Church Choir in New York and in recitals and concerts elsewhere, this announcement will be welcome. (Photo by Bain News Service.)



NO! NOT A CARMENCITA!

But Rosa Raisa as a lovely Mariella in "The Jewels of the Madonna." (Photo by Hostetter.)



CLAUDIA MUZIO,

Popular young Italian soprano of the Metropolitan Opera Company, who made her reappearance with the company with enormous success on January 13, in the title role of "Aida." Miss Muzio has been appearing in various concerts since her return from Buenos Aires where she won new triumphs last summer, and after the close of the present opera season she will return to South America where she is a great favorite.



ESTELLE GRAY-LHEVINNE,

The violinist, snapped in front of the largest Totem Pole in the world, on the day of the Gray-Lhevinne concert at Tacoma, Wash.

IN THE ROCKIES.

Reed Miller (standing), Nevada Van der Veer and Stewart Wille (accompanist) in the Rocky Mountains, during the recent Miller-Van der Veer tour of ten weeks.



RUDOLPH GRUEN,

Pianist, who will accompany Paul Alt-house on his Western tour, which begins the middle of January in Montana and which will carry him through British Columbia, Canada, Washington, Oregon, California and Texas, ending in Florida the middle of March. There will be about twenty-five concerts in all and Mr. Gruen will play solos, besides acting as accompanist, on each program. (Apeda photo.)



JOSEPH WALDMAN,

The young violinist who gave a successful recital on Sunday afternoon, October 10, at Aeolian Hall, and who is preparing another interesting program for his next appearance.



EDOUARD COTREUIL,

Leading French basso of the Chicago Opera, who has appeared in many different roles this year. (Photo by Moffett.)



TOSCANINI AND
LA SCALA
ORCHESTRA.
Now on a most suc-
cessful tour of this
country.



ALICE WARWICK,
Coloratura soprano, who recently scored a
big success at a Globe concert in New
York City, and who will appear in a re-
cital to take place at Connecticut in the
near future. (Apeda photo.)



THE WUERTEMBERG NATIONAL THEATERS AT STUTTGART.

What American city of 300,000 has as fine an opera house as the National Opera of Wuertemberg at Stuttgart (on the left) or as fine a place for plays as the National Playhouse. They are beautifully situated in what used to be the royal gardens. Probably they would not be there if they had not been built just a few years before the war, with the help of liberal contributions from the former king. The Playhouse was opened with the premiere of Strauss' "Ariadne auf Naxos." The picture above is the small house; below is the large house.



WENDELL H. LUCE,

The well known Boston manager, whose expert handling of the Toscanini concerts in that city excited the admiration of older hands, will present the following additional attractions in that city this month: January 25 (evening), Rudolph Reuter; 27 (afternoon), Rhode Island Trio; 27 (evening), Joseph Lhevinne; 29 (afternoon), Edith Thompson; 31, Cyril Scott and assisting artists.



MR. AND MRS. HOMER SAMUELS ON THEIR WEDDING DAY.

This picture was taken at the Samuels' home in Minneapolis, where Mme. Galli-Curci and Mr. Samuels were married on Saturday, January 15. The bride's gown, designed by herself, was of soft gray pastel silk, draped in silver lace. The trimmings were of Kolinaky fur. Silver slippers, with high French heels, completed the costume. She wore a beautiful rope of pearls, jade and diamond ear pendants and carried a bouquet of orchids.

GOTHAM GOSSIP

DICKINSON FRIDAY NOON MUSIC.

The series, one hour of music, beginning at 12:15 every Friday at the Brick Church, Clarence Dickinson, Mus. Doc., organist and director, began January 7 with a performance of the Christmas section of "The Messiah." The regular soloists of the church (Inez Barbour, Rose Bryant, Reed Miller and Frank Croxton) took part, as did the Brick Church motet choir. This work invariably attracts a large attendance and the church was crowded to hear it. Unusual volume of tone, precision and expression marked the work of this choir, which Mr. Dickinson has brought to a high state of perfection. All the solos received devoted care by the singers, and the "Hallelujah" chorus went with especial vim; of course the audience stood.

January 14, Edith Chapman Goold, soprano, and Frances Goldenthal, violinist, assisted in a Mendelssohn program. January 21, a Wagner program will be given by Dr. Dickinson, with Lambert Murphy, tenor; Sara Gurovitch, cellist, and Edith Connor, harpist.

BEETHOVEN SOCIETY MUSICALS.

Each program given by the Beethoven Society, Aida Tanini-Tagliavia, president, seems to become more inspiring and better attended than the preceding. The third musicale of the season was held in the grand ballroom of the Hotel Plaza on Saturday afternoon, January 8. The soloists were Rachel Morton Harris, soprano, and Albert Vercamp, violinist.

Mme. Harris sang a group of French songs, one by Tchaikovsky, "Pleurez mes Yeux" (from Massenet's "Le Cid"), and a group of modern English songs. She interprets all she sings with good understanding, sings artistically, and has unusually sweet tones.

Albert Vercamp's first group included "Andante" (Pisendel), "Rondino" (Beethoven-Kreisler), and "Dance of the Elves" (Popper-Sauret). The selections, quite contrasting in character, were all beautifully played. The first number in his second group, "Hindoo Chant" (Rimsky-Korsakoff-Kreisler), was played with fine feeling and lovely sustained tones. His technical skill was displayed especially in Kreisler's "Recitative and Scherzo-Caprice" for violin alone, as well as in his last number, Sarasate's "Caprice Basque." Vercamp plays with exceptional taste and real artistry; his style of performance is finished and his manner sincere.

Harold Osborn-Smith and Ray Joyce were the accompanists.

FELIAN GARZIA GIVES RECITAL.

Those who ventured out in the storm to hear Felian Garzia in a piano recital at his Carnegie Hall studio, Friday evening, January 7, felt well repaid by hearing an hour of splendid music. Nine very interesting selections made up his program, several being request numbers. Beethoven's "Moonlight" sonata was beautifully performed from the beginning of the long slow movement to the end of the presto. "Evening" and "Dream Visions," by Schumann, were imbued with delicate coloring and fine feeling. He gave two numbers of Chopin, the C sharp minor etude and the G minor ballad. Both were rendered with the lovely singing tones so essential to Chopin. He also interpreted two modern numbers in a delightful manner, the "Arabesque" in E major, and "Danse," by Debussy. His last number was the ever popular Schultze-Evler arrangement of "The Blue Danube Waltz."

Mr. Garzia's playing is marked by clarity and ease, and although his technic is excellent, it is subordinate to the message of the music. This purpose, the real beauty of the music, is easily conveyed to his hearers by his truly musicianly style. The program, with additional requested numbers, was repeated Sunday evening.

Mr. Garzia played at the Copley-Plaza Hotel in Boston on Tuesday, January 4. Between engagements he is kept busy with teaching here and at the Arts Club in Washington.

THURSDAY RESUMES FRIDAY MUSICALS.

Emma Thursby's Friday musicals began January 7 with a "Czecho-Slovak Day," in honor of Boza Oumiroff and Ella Spravka. Mrs. Henry Doscha presided at the tea table, which was abundantly supplied with Bohemian pastry. The following program was given: Gypsy songs and "My Love Is Like a Red, Red Rose" (Fibich), "The Ducat" (Novak), "Hindered Love" (Daskocil), "Faithful Johnnie" (Beethoven), sung by Mr. Oumiroff; Milan Lusk, violinist, played "Humoresque" (Kocian), "Minuet" (Paderewski), "Bohemian Phantasy" (Smetana), "Minuet" (Kreisler); Ella Spravka offered as piano solos the "Bohemian Dances" and "Au bord de la mer" (Smetana), "The Little Bird" (Kovalev-Koan). Among those present were Mr. and Mrs.

Oliver Wells, Mrs. Vrani, Mrs. George Dudley Waring, Mrs. J. A. Milburn, Mrs. Franklin B. Sanders, Dr. and Mrs. Griffith, William Jay, Jack E. Hillman, Mrs. Richard Udall Clark, Mrs. Ralph Shainwald, Helen J. Dunn, Mr. and Mrs. Wilson Shannon Dunn, Mr. and Mrs. Edward Kidder, Estelle Harris, Margaret Bathgate, Mrs. Alex Candlish, Mrs. Sol Wexler and Mrs. Larosini. Miss Spravka accompanied both singer and violinist, and a very delightful afternoon was enjoyed. Marguerite Namara was the honor guest January 14.

KRIENS-KRAFT-FRIEDMAN CONCERT.

The De Witt Clinton Hall was filled to capacity by music lovers Sunday evening, January 9, to hear the Globe Music Concert. The Kriens Symphony Club, conducted by Christian Kriens, played several numbers, the most interesting being Kriens' suite "In Holland." Marcella Kraft, the popular American soprano, who has recently been with the Chicago Opera Association, delighted everyone with her beautiful songs, her exceedingly fine voice, and her charming manner. William Friedman, a talented young pianist, played the first movement of the Grieg piano concerto with the Kriens Orchestra, showing fire and abandon and a display of fine technic as well as temperament; the audience was so delighted with his playing that it would not let him go until he had given a piano solo. He also played the piano part with the orchestra in two other numbers, proving the excellence of his instruction and musicianship under Frances De Villa Ball.

BECKER RESUMES BACH LECTURES.

Gustav L. Becker has resumed his lectures on "The Art Principles in Music" (with special regard to their application in the music of Bach). Two lectures were omitted on account of the holidays. The subject on January 5 was "The Psychology of Composing Music." January 11 was devoted to Chopin and Bach; among the more interesting numbers were some arrangements for the piano of Bach's works by Joseffy and Busoni, and a novelty was presented in the form of a fugue by Chopin. Most of the playing was done by Mr. Becker, and at the close the guests crowded around him, asking for more Chopin music. One who knows remarked that it was marvelous that he played with such finish and virtuosity, in view of the fact that his days are so occupied with teaching.

KINKELDEY OPENS LIBRARY MUSICALS.

Dr. Otto Kinkeldey began a series of musical evenings (to occur on successive Tuesday evenings) at the Public Library, 121 East Fifty-eighth street, on January 10. Two dozen people listened to his talk in which he spoke of the musical works which may be borrowed, just as all other books, from this library. He spoke of the Brotherhood of Music, gave an illustration in an Eskimau song, and also "The Brisk Young Bachelor" (English folk song); played old dance tunes, including one originating in Holland; mentioned the fashionable instrument of the seventeenth century, the lute, predecessor of organs, harpsichord, etc. His fluent ideas and speech held attention, for he has an active mentality and plays and sings agreeably.

Miss Cady played harpsichord music on January 17, and on January 24 Mrs. William Spencer Crosby gives a talk on "Rhinegold." January 31 an American composers' program will be given by Harriet Ware and David Bispham. Dorothy Lawton is music librarian at this library.

CONNOCK PUPILS UNCONSTRAINED.

Many singers have attested to the skill in voice placing by Dr. Charles A. Connock, now of New York and not long ago professor of voice culture and vocal physiology, Cambridge University, England. The well known H. Lane Wilson, baritone soloist at numerous London concerts, wrote Dr. Connock: "I shall always be eternally grateful for the great help I have received from you." Another testimonial came from Arthur Bischoff as follows: "I shall never lose sight of the fact that my daughter came to you in what seemed to me a hopeless condition, and now after studying with you she has a fine voice and above all, can now sing without any strain or discomfort."

RUBY GERARD DE LAET IN BERMUDA.

Because of Mr. De Laet's ill health, Mme. Gerard De Laet, well known New York violinist, and her family went to Bermuda last October, and expect to remain until May. Last summer she played in various colonies on Long Island and elsewhere, and she continues this activity in the sunny island. She is giving a series of recitals in Hamilton, the metropolis, with splendid success. A. M. Purcell, organist of the cathedral, playing her accompaniments. She is also planning a concert at the Hamilton Hotel with orchestral accompaniment.

DONNA EASLEY AT NATIONAL ARTS CLUB.

Donna Easley, soprano, and Miss Clarke, violist, were associated in a musical evening at the National Arts Club, January 12, this affair being in charge of George Harris,

Jr., who played her accompaniments. She sang eight numbers in four languages, namely, English, French, Spanish and Italian. Memory recalls Miss Easley's appearance in the same place not long ago, when she sang songs by her now deceased teacher, Filoteo Greco. She is solo soprano at the Episcopal Church, St. Mary the Virgin.

BOGERT IN DUTCHESS COUNTY.

Walter L. Bogert gave a lecture-recital of folk songs of various nations before the Dutchess County Musical Association, Poughkeepsie, January 5. On the program were seventeen songs from the following sources: Irish, Little Russian, Old English, Greek, French, Hungarian and Scottish. Mr. Bogert gave the entire program from memory, and a large and enthusiastic audience made him sing six encores.

MRS. KEATOR RETURNS TO ASBURY.

Mrs. Bruce S. Keator, organist for four years past at St. Andrew's Methodist Church, New York, has returned to her original position in the First Methodist Church of Asbury Park, N. J. Resolutions praising her work as organist and musical assistant of the pastor of St. Andrew's Church were recently read at a service. Her unusual Sunday evening musical services at this church attracted much attention not long ago.

SOUTHLAND SINGERS MUSICALS.

The "Versatile Musicals" by active members of the Southland Singers exclusively was given at the Hotel Plaza on January 15. Mme. Dambmann, founder and president, and the following participated in the concert: The Southland Singers Chorus; Mabel Baker, Edna Estwald, Marjorie Barnes, Rosemary Pfaff, Mabel Besthoff and Mrs. I. J. Foster, sopranos; Jack Wick, baritone; Jacqueline De Moor, pianist; Augusta Vanatta, contralto; Margaret A. Faries, dancer, and the Southland Singers Quartet.

DAISY FANNING, VIOLINIST, IN NEW YORK.

Daisy Fanning, a cousin of the well known Cecil Fanning, and a pupil of Cesar Thomson, is now located in a New York suburb. Not long ago she played in London, Brussels, Worcester, Torquay and elsewhere, and press notices praised her highly after these appearances. A personal testimonial from Mr. Thomson dated November 15, 1920, commends her highly. Francis Burton, musical director, praises her playing of solos in a letter of December 11, 1920. From the secretary of the Queen of the Belgians has also been received a letter of commendation for her playing at the palace in Brussels.

ZIEGLER INSTITUTE LECTURE-RECITALS.

The first of a series of five consecutive Sunday afternoon lecture-recitals was given January 9 by Angette Forêt, who was introduced as a new member of the staff of the Ziegler Institute of Normal Singing. Mme. Forêt's work is unique in her description of her songs and immediately living the songs in their rendering. Generally this type of work is done with the speaking voice modulated into tonal lines, but Mme. Forêt actually sings and acts the songs of Bretagne, Old England, Kentucky, Japan, etc., just as natives with good voices would when at their best.

January 16 Mary Wood Hill, the American composer, gave a recital of her own songs, sung by Edna Robinson, Gladys Thompson and others.

ELIZABETH TOPPING RECITALS.

Elizabeth Topping played for the Women's Club, Danielson, Conn., on New Year's Day, giving a recital of old and modern music which met with great success. She will follow with a New York recital shortly. She also announces a studio recital for January 29.

TWO NICHOLS IN NEWBURGH.

Mr. and Mrs. John W. Nichols, the well known tenor and pianist, respectively, gave a joint recital in Newburgh, N. Y., December 17, before a large and enthusiastic audience. Mr. Nichols is tenor soloist and director of the large choir of this church, which is doing such good work since his accession to the post.

Singer Endorses "Flower Rain"

Minnie Carey Stine, the young contralto who is programming "Flower Rain" by John Adams Loud, assures the publishers (White-Smith Music Publishing Company) that this lovely song always meets with splendid success. On January 10 Miss Stine sang, by request, before the Daughters of Ohio at the Waldorf-Astoria Hotel, New York.

Schwarz at Bagby Musicales

Joseph Schwarz, Russian baritone, who made his debut at Carnegie Hall very recently, was scheduled to sing at the Waldorf, Monday morning, January 10, under the auspices of the Bagby Morning Musicales.



LAZARO

TITTA RUFFO

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IN DVORAK WORK

Performance of "New World" Symphony at Third Orchestral Concert in Seattle Arouses Critics' Delight—
Another Triumph for Lhevinne

Seattle, Wash., December 8, 1920.—Possibly excepting the sixth of Tchaikowsky, no symphony is more attractive to the lay element of a city than Dvorak's fifth, "The New World," and this number, with the addition of three novelties on the program of the third symphony concert, was in part responsible for the large and enthusiastic audience which was present, against odds of the most inclement evening. Mr. Spargur was one of the apostles of Dvorak during his sojourn in New York, and was, in fact, a student under the eminent Bohemian master. He has in consequence a great sympathy in his reading of the "New World" symphony and while he has performed it many times during his stay in Seattle, he seemed to infuse a new life into his reading on Friday evening. Mr. Spargur has a peculiar talent for making a great deal out of small works, and in the novelties—Elegie and Musette from the suite, "King Christian II," of Sibelius, for strings, clarinets and bassoons, and the variations in the olden style of Pierne for woodwinds, horn and trumpet—which were on the program, he made real miniature pictures of the works. The other number on the program was the overture to "Egmont" of Beethoven.

LHEVINNE SCORES ANOTHER TRIUMPH.

The Ladies' Musical Club presented as the third artist in its course, Josef Lhevinne, eminent Russian pianist. The audience, as is customary with the Ladies' Musical Club affairs, entirely filled the Metropolitan Theater and it was the general opinion that Mr. Lhevinne's recital marked one of the greatest piano recitals that has ever been heard in the city. The artist was in excellent form and spirits, with

the result that to a long and heavy program he added seven numbers and left the audience desiring more.

NOTES.

Paul Pierre McNeely, who was formerly a student of Lhevinne in Berlin and who is at present ranked among the leading pianists and teachers of Seattle, entertained Mr. Lhevinne in his studio with a supper for a number of friends, during his stay in Seattle.

The Cornish School presented a number of pupils in recital on Saturday evening, December 4. Those taking part were Dorothea Hopper, Vendela Hill, Fidelia Burgess, Miss Anderson, Patricia Boyd and Arthur Kloth. The program included numbers by Chopin, Kreisler, Rubinstein, Leschetizky, Delibes, Amani, Hadley, MacDowell, Sibelius, Sarasate and Van Goens. The opera class finished the second part of the program and presented scenes from Gluck's "Orpheus" and Puccini's "La Bohème."

Marian Coryell, who is looked upon as one of the very accomplished American composers among the local coterie, will appear as one of the artists in the forthcoming concert of the Everett Ladies' Musical Club, given in honor of the American composers. Later in the season Miss Coryell is to tour, playing for many of the clubs on the coast, giving a program of her own compositions. J. H.

PROKOFIEFF ART DELIGHTS
LARGE OAKLAND AUDIENCE

Pianist Appears on Le Fevre-Brusher Concert Bureau Series—Cecelia Choral Club Wins Approval—Notes

Oakland, Cal., December 18, 1920.—At the Auditorium Opera House, December 14, the Russian composer-pianist, Serge Prokofieff, was presented by the Le Fevre-Brusher Concert Bureau for the second attraction of the series. Prokofieff played a program of great brilliancy, exhibiting technic that was astonishing and his audience demanded many encores.

Le Fevre-Brusher announces Julia Claussen, mezzo soprano, of the Metropolitan Opera Company, as the next concert attraction for January 18. Paul Althouse, American tenor, of the Metropolitan Opera, is booked for February 15, and Kathleen Parlow, violinist, for March 8.

CECELIA CONCERT WINS APPROVAL.

The Christmas concert of the Cecelia Choral Club was given recently at the United Presbyterian Church, under the continued direction of Percy A. R. Dow. Orley See, violinist, was the "guest" artist of the evening, and rendered two groups with much charm, facile technic and good tone. "Woo Thou, Sweet Music," Elgar-Page, was a very pleasing number by the choral. Thomas Frederick Freeman was the able accompanist. Soloists from the club were Mrs. Benjamin Williams, Edith Snow Newcombe, Florence R. Brown, and Florence Turen.

NOTES.

Glenn H. Woods spoke recently at the Oakland Center, California Civic League, his subject being "The American Boy in Music," when students of the public schools offered illustrations.

Margaret Harvey, well known contralto, is being congratulated upon the birth of a son. The singer was one of the stars of the San Diego Exposition and gave to the state the unique and picturesque opera in the primeval giant redwoods at Big Basin, Cal.

Under the leadership of Charles Lloyd, the chorus choir of the First Baptist Church, made its initial appearance of the season on December 5. Three choirs, a quartet and orchestra at the Plymouth Church are under the direction of George Edwards, organist, who is also director of the Plymouth Conservatory of Music, now doing excellent service to the cause of music.

Marking a record for such service to any lodge, Wilber Walker was installed, December 11, for the forty-ninth year as organist of Oakland Lodge of Masons, No. 188.

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representative business concerns. It is believed that such
 a chorus would be an asset to the city, both as an ad-
 vertisement and as a means of bringing together the men and
 women employed in the various industries. Robert Lloyd
 (the first leader sent by the war department to introduce
 singing into the army) is now in Oakland, and is to be
 asked to direct the venture.

The new Philharmonic Trio is composed of local musi-
 cians of recognized standing, i. e., Orley See, violin, and
 Wenceslas Villapando, cello (both of the San Francisco
 Symphony Orchestra), and Thomas Frederick Freeman,
 pianist, of the University of California extension division.
 The trio made its debut recently at the College of the Holy
 Name, and plans to give a season of recitals about the bay.
 E. A. T.

LOS ANGELES SYMPHONY HONORS BEETHOVEN

Buhlig Again Creates Enthusiasm—Noack Quartet Gives
 Excellent First Program—Elizabeth Rothwell, Sylvain
 Noack and Marion Woodley Soloists with Philhar-
 monie—Lester Donahue Delights—Oratorio So-
 ciety Gives "The Messiah"—M. T. A.
 Election of Officers—Notes

Los Angeles, Cal., December 28, 1920.—In the cozy
 "Little Theater," which has been freshly and artistically re-
 decorated, the Noack Quartet, our latest ensemble organiza-
 tion, had a charming setting for the presentation of its
 first program.

Sylvain Noack, concertmaster of the Philharmonic Or-
 chestra, is first violinist; Henry Svendsen, second
 violinist; Emile Ferrer, viola, and Walter V. Ferner, cel-
 list. With such an array of artists it is not surprising
 that the quality of tone was very beautiful and the numbers
 presented were given with musicianly finish. Richard
 Buhlig, pianist and lecturer, who is meeting with such suc-
 cess here, was the assisting artist on this occasion and
 divided the honors and applause with the quartet.

MME. ROTHWELL, SOLOIST WITH PHILHARMONIC.

The third symphony concert by the Philharmonic Or-
 chestra was eagerly attended and much interest centered
 in the soloist, Elizabeth Rothwell, as it was her first public
 appearance this season. Mme. Rothwell is singing well
 this year and made a strong impression upon her audience.
 Her singing is most musicianly and she shows intense
 dramatic feeling. Her diction was most commendable,
 especially in the Wagnerian number, "Elsa's Dream,"
 which deserves special mention for the depth of feeling and
 fervor of its rendition. For her second appearance on the
 program she gave "Dreams," by Wagner, and a song by
 D'Albert, "Hymn to Venus," responding to a tumultuous
 demand for an encore with Leoni's "Dawn," which was
 cleverly orchestrated.

The symphony on this occasion was the Mozart, No.
 39, in E flat, which Mr. Rothwell interpreted in a very
 slow tempo, but with beautiful musicianly effect. "L'Ap-
 prenti Sorcier," by Dukas, and Svendsen's "Norwegian
 Artists' Carnival," the latter given for the first time in Los
 Angeles; both proved interesting, and right here it might
 be said that everything that Mr. Rothwell presents is al-
 ways interesting. It is gratifying to note that this splendid
 director with his fine dignity and intellectual appearance
 is appreciated by his audiences, and his untiring efforts to
 reach the highest point possible with his men are recognized.

LESTER DONAHUE PLAYS TO DELIGHTED AUDIENCE.

Lester Donahue, the brilliant young pianist who returned
 recently to this country with fresh laurels gained in Europe,
 found a house full of friends and admirers awaiting him
 as he stepped out on the platform to give his first concert
 here for this season. The inimitable guileless smile of the
 artist was reflected in the proud and happy looks of those
 assembled, and their delight in his skill was evidenced by
 rapturous applause.

Remarkably beautiful was his playing of Debussy. He
 achieved the most exquisitely atmospheric effects in a group
 of four, when his tones were like liquid silver on some
 brilliant fluid that was crystal clear and yet suggestive of
 color.

PHILHARMONIC HONORS BEETHOVEN'S MEMORY.

To a most reverent and appreciative audience the Phil-
 harmonic Orchestra gave a beautiful rendition of the well
 loved Beethoven symphony in C minor at the fourth pair
 of concerts, December 17 and 18. It may be that the love
 for the composition or the occasion gave a special interest,
 but it seemed as though Mr. Rothwell and his men never
 showed finer work and many were the expressions of de-
 light and approval. Sylvain Noack, concertmaster, was
 the soloist, playing the Beethoven concerto for violin in
 D, with careful reading and musicianly interpretation which
 won marked approval from the audience.

The closing number was a Wagnerian selection, "Sieg-
 fried's Death," from "The Ring of the Gods." This number
 was given as Mr. Rothwell always gives Wagner, con
 amore. As one delighted listener exclaimed: "Isn't it re-
 freshingly to find a director who is not afraid to give the
 brasses a chance?"

To those who were fortunate enough to hear Richard
 Buhlig's fervid talk on Beethoven preceding the concert,
 the program was doubled in enjoyment and understanding
 with a mental atmosphere prepared and motives fresh in
 the memory.

ORATORIO SOCIETY GIVES "MESSIAH."

The Los Angeles Oratorio Society, John Smallman,
 director, gave "The Messiah" at the Philharmonic Auditor-
 ium, Sunday afternoon, and a fine audience enjoyed one
 of the most perfect renditions ever heard here. The chorus
 was splendidly handled, the attacks were accurate, the tone
 quality was good and true, largely due to Mr. Smallman's
 care, and the orchestra and chorus were entirely in sym-
 pathy. Fifty men from the Philharmonic Orchestra and
 Ray Hastings at the organ gave splendid accompaniment.

The choice of soloists was excellent. Frances Lott,
 soprano, who has been having such success here in concert,
 proved herself very capable in oratorio, her voice being
 adequate and her diction and interpretation most satis-
 factory. Florence Middaugh's powerful contralto, with its
 wide range, was well suited to the requirements of her part;

her diction was good and she sang from memory. Her
 rendition of some of the solos, however, was not quite
 traditional and her recitations rather faulty.

Raymond Harmon, tenor, has not an oratorio voice but
 his sympathetic quality so suited the text that he was ex-
 tremely satisfactory, and his rendition of "Comfort Ye
 My People" was exquisitely done. Mr. Harmon is gaining
 in beauty of singing and in artistic work, and he is easily
 one of the most popular tenors which fact is due partly to
 a charming presence and a most delightful personality.

Fred C. McPherson, basso, is another favorite. His
 voice is well suited for oratorio, and he sang with fine
 effect and was splendidly received.

A reception in honor of the soloists was held at the
 residence of Mr. Smallman after the performance. Lorna
 Gregg, to whose careful and enthusiastic work with the
 chorus as accompanist much of the success is due (accord-
 ing to Mr. Smallman's assertion), was the recipient of
 many felicitations.

MARION WOODLEY WITH PHILHARMONIC.

The third popular concert by the Philharmonic Orchestra
 was given Sunday, December 15, with Marion Woodley, a
 contralto who recently returned from eastern studies, as
 soloist. It was not possible to hear this concert, but Miss
 Woodley won high favor both at this, her first appearance,
 and later in a recital of her own.

The program given by the orchestra was varied, and com-
 prised the Borodin march from "Prince Igor"; the andante
 from Tchaikowsky's fifth symphony, two numbers for
 string ensemble, "Chanson de Nuit," Elgar, and "Storm
 Scene," Hellmesberger, and the overture to "Der Frei-
 schutz" by Weber.

M. T. A. ELECTS OFFICERS.

Christmas carols, gifts and gaiety following the election
 of officers, marked the closing of the year's activities of
 the Music Teachers' Association last Monday evening. John
 Bettin, organist, gave a most instructive talk on the origin
 of Christmas carols, illustrated by a quartet of singers.
 Each member was presented with a gift and Eva Frances
 Pike was elected president. Miss Pike is admirably fitted
 to head the organization. She is not only a universal
 favorite, but she is well informed on all subjects concern-
 ing the welfare of the association. She has a fine mind, splen-
 did poise and unusual executive ability.

NOTES.

The Christmas season was charmingly anticipated by the
 Dominant Club at its December meeting where to a large
 assemblage, a double quartet sang Christmas carols and
 Clifford Lott offered quaint Christmas songs. Among those
 who had contributed to the growth of music in Los Angeles
 and who were invited as honor guests were Harley Hamil-
 ton, through whose efforts we have a symphony orchestra;
 Thilo Becker, pianist, who has given us many of our young
 artists, among them his talented wife, Olga Steeb, dainty
 Otie Chew Becker, Mr. and Mrs. Walter Rothwell, Richard
 Buhlig and Ellen Beach Yaw, radiant and lovely, with her
 husband, Franklin Cannan, pianist.

Ruth Hutchinson, soprano, and soloist of the First Meth-
 odist Church at Pasadena, is booked for a number of en-
 gagements with clubs at Covina, Azusa, Hollywood, and
 other adjacent towns.

Richard Buhlig is charmed with California, which has
 captivated him, and between his many engagements he seeks
 fresh inspiration by finding new beauty spots with the aid
 of a stunning red car which has been christened Salamander.
 J. W.

SAN FRANCISCO SOCIETY PLAYS NEW BRESCIA WORKS

Three Eclogues Prove Interesting—Victoria Rea, Arthur
 Middleton and Elsie Hughes Cook Among
 the Recitalists—Notes

San Francisco, Cal., January 4, 1921.—Those three
 eclogues by Domenico Brescia, which were given their first
 performance by the San Francisco Chamber Music Society
 last night, at the St. Francis, are charming pages of music.
 As a good Italian, Brescia takes his pastoral material from
 his native country; but his music is not narrowly na-
 tional. The "Nocturnal Echoes" might be inspired by
 southern California, and the "Songs of the Nymphs" would
 suit a landscape of Claude Lorraine or one of Perugino
 equally well. The third eclogue has to do with a satyr
 and a lady faun. Horace Britt's cello was the satyr and
 Elias Hecht's flute gurgled the mischievous sallies of the
 fauness. Persinger, Ford and Firestone helped to build
 up the pastoral atmosphere. The musicians played these
 numbers as if they enjoyed them, and the audience cer-
 tainly shared their pleasure.

The opening number of the concert was a trio for
 piano, violin and viola by Joseph Jongen; it is the work
 of a composer hitherto unknown in San Francisco. Gyula
 Ormay, Louis Ford and Nathan Firestone played it.

Last came the Schumann quartet, op. 41, No. 1, a
 beautiful work, genial to the core, and the musicians in-
 terpreted it with rare feeling. The tendency of the Cham-
 ber Music Society to seek out interesting novelties is a
 virtue and deserves to be encouraged.

VIRGINIA REA PLEASES.

Virginia Rea, the soloist at the California Theater,
 Christmas morning, proved herself to be an artist with an
 exceptional voice and marked personal charm. With little
 more than a year's experience on the concert stage, she
 has gained a high place in the ranks of musicians. Miss
 Rea has a coloratura soprano voice, and sings with ease
 and finish. Her numbers were the aria, "Una voce poco
 fa," from Rossini's "Barber of Seville," and "Lo, Here
 the Gentle Lark."

The California Theater Orchestra, conducted by Herman
 Heller, rendered its four selections in approved style.
 They were "Eva," the comic opera of Lehar; "Secret of
 Suzanne," overture (Wolf-Ferrari); "Poem Erotique" and
 "Scotch Poem" (McDowell), and Schubert's "Rosa-
 munde" overture.

ARTHUR MIDDLETON SCORES.

Arthur Middleton, the American baritone, drew an ap-
 preciative audience to the Columbia Theater New Year's
 afternoon for his song recital, with Uda Waldrop as

accompanist. His program was one that displayed versatility in styles and afforded him opportunities for widely varied expression. The broad and stately style was found in two Handel arias, "Arm, Ye Brave" and "Where'er You Walk," and Beethoven's "Nature's Adoration." The Italian school was represented in songs by Secchi and Mililotti, and the "Largo al factotum" of Rossini. A group of four songs by Sidney Homer and settings of four Kipling ballads by Bell, Kernochan, Tours and Damsch made up the remainder of the recital.

ELSIE HUGHES COOK HEARD.

Elsie Hughes Cook, pianist, scored a decided success New Year's morning as soloist with Herman Heller's orchestra in the California Theater, playing the B flat minor concert of Tschalkowsky. The soloist showed herself to be a brilliant executant, with a technic that was fully adequate to the demands of the work. She was enthusiastically received by one of the largest audiences that the California has accommodated.

Heller's orchestral numbers were well rendered and elicited hearty applause. Appreciation centered on the selections from "Cavalleria Rusticana," in which Leslie V. Harvey assisted at the console of the organ. The other numbers were: overture to "Rosa" (P. I. Jacoby), a Waldteufel waltz, "Woodland Dreams," and the overture to "Semiramide" (Rossini).

NOTES.

Edwin H. Lemare gave an organ recital in the Civic Auditorium on New Year's night.

A piano recital was given by Aida Marcelli in the studio of her teacher, Ada Clement, on the evening of December 20. Bruno Colletti, cellist, and Peter Brescia, violinist, assisted. Miss Marcelli is the daughter of the skillful orchestra director of the Tivoli Theater and inherits her father's musical talent which she proved in the playing of her program.

A benefit concert for the welfare work of the Catholic Big Sisters was given in the colonial ballroom of the St. Francis Hotel. The proceeds will go towards securing a home for delinquent girls. The music was Gregorian in character and was illustrated by Redfern Mason in his lecture. The program was given by the choir of Saint Patrick's Seminary, under the direction of Rev. Benjamin Marcetteau, of St. Sulpice. Rev. Raymond Tilford presided at the organ.

Marie Withrow gave a tea in her studio Friday afternoon. The guests of honor were Mme. Kempf Gallotti, of Reno, and Emilie Lambert Burke, from Australia, who is on her way to London to finish a series of concerts made under contract just before the war. Mme. Gallotti, dramatic soprano, sang two arias showing a thorough understanding and interpretation of opera singing. Mrs. Burke, contralto, gave two very charming concert numbers. She will open a studio in San Francisco next season.

C. R.

BERKELEY (CAL.) TO HAVE ANOTHER SYMPHONY SERIES

San Francisco Orchestra Proves a Success—Etude Club Gives Christmas Concert—Notes

Berkeley, Cal., December 26, 1920.—At the closing concert of the fall series of symphony concerts given in the Hatmon Gymnasium by the San Francisco Symphony Orchestra, cards were signed by many members of the audience pledging support should another series of concerts be given. Professor Samuel J. Hume, therefore, announces that he will arrange for more concerts in the spring, the dates to be given out later. At the wish of the subscribers the programs will be mingled symphonic, brief classical, and novel numbers.

ETUDE CLUB GIVES CHRISTMAS CONCERT.

The recent Christmas concert of the Etude Club took place at the Twentieth Century Club and was largely attended by invited guests who enjoyed a program of variety and charm, which included the Etude Choral (in carols, directed by Lowell Moore Redfield, accompanied by Mrs. Redfield), Laurinne Mattern, cellist, accompanied by Ruth Sherman, and Julia Hannas Cochrane, violin, with Ruth Hannas at the piano. Piano numbers were given by Grace Jurgee (in a solo group), George A. Naus, Mrs. Martyn F. Warner, Mrs. Ward Wells, Kathleen Sherris Luke (in an ensemble number, "Marche Slav"). Descriptive notes were presented by Mrs. Naus. The vocalists of the evening were Ethel Barnes Karmel, Mrs. Willis H. Collins, Mrs. Dwight M. Swobe. The first two were accompanied by Mrs. Herbert Avery, and the third by Mrs. Gale Mossley.

NOTES.

A concert was given on December 4 by Helen Eugenia Merchant, pupil of Elizabeth Simpson, at the Piano Club.

She played an exacting program in a manner that reflected great credit upon herself and her teacher, and was warmly received by the large audience. Miss Merchant was assisted by Marguerite Weaver, a pupil of Mrs. Carl Edwin Anderson, who sang two groups of songs charmingly.

The Junior Rubini Club met recently at the home of Gertrude Wright, on Benvenue avenue. Participating in the program were Jane Reed, Ferna La Shelle, Ada La Shelle, Martha Davis, Virginia Page, Leona Erickson, Chan Keeny, Harriet Potts, Marion Footman, Grace Walker, Karla Nickel, Ila Blundell, Adrienne Howle and Naomi Wingfield.

E. A. T.

TULSA HEARS MANY WELL KNOWN STARS

Oklahoma City Visited by Case, Caruso, Destinn, Braslau, Ponselle, Garden, Hempel, Stanley and San Carlo Opera Company

Tulsa, Oklahoma, December 14, 1920.—The Tulsa musical season was opened most auspiciously on October 7 with a delightful recital by Anna Case. On October 9, Caruso gave a splendid program to a record-breaking house. Only once before has Convention Hall been taxed to its utmost seating capacity. Emmy Destinn sang in Tulsa for the first time October 20, and Sophie Braslau followed in an unusually interesting program November 15. Her Russian numbers brought forth recall after recall. All of these artists were on the Robert Boise Carson course.

November 18, Rosa Ponselle gave a varied program that thrilled and completely captivated her audience. Her voice charmed with its colorful and even timbre, and its capability of running the gamut of all the emotions. This was the opening number of the Fine Arts Course, under the management of Mrs. Albert J. Houser.

On November 29, Mary Garden again proved herself the consummate artist that she is, and delighted her large audience by the charm of her personality.

Beginning December 1, the San Carlo Opera Company gave six consecutive performances—two matinees and four evenings of music—comprising "Lucia De Lammermoor," "Cavalleria Rusticana" and "Pagliacci," "Aida," "Tales of Hoffmann," "Il Trovatore" and "Carmen." The programs were very creditably given by excellent artists.

Frieda Hempel, on December 6, had one of the most appreciative audiences so far this season, and her golden voice was entirely worthy of the tumultuous applause which was accorded her.

Helen Stanley, a great favorite in Tulsa, appeared here Monday night, December 13, and gave a very charming program.

Tulsa is indeed fortunate in having two such wide-awake and discriminating managers as Mrs. A. J. Houser

and Robert Boise Carson. Tulsa is also supporting a municipal band this year, which, under the able direction of L. Monte Parker, and aided by soloists from among our local musicians, gives most enjoyable free concerts in Convention Hall each Sunday afternoon.

J. S. W.

Klamroth Talks to Schola Cantorum

Wilfried Klamroth, the well known vocal pedagogue, appeared December 29 in a lecture before the Schola Cantorum of New York, Kurt Schindler, director. Mr. Klamroth's subject was devoted to "The Practical Application of Certain Psychological Ideas to the Art of the Singer." In his talk before this prominent body of singers Mr. Klamroth laid great stress on the importance of a correct understanding of the workings of the law of habit, and developed his talk along the lines of its practical application to practice in singing. In the case of most young singers of even good vocal equipment, the failure to arrive is usually due to the lack of the knowledge of these laws, which are the basis of scientific study.

In a second talk to the Schola Cantorum, Mr. Klamroth will give further information on subjects equally valuable to the singer.

February Busy Month for Levitzki

The month of February will be one of the most active that Mischa Levitzki has ever had, and it will be his last month in the East until the season of 1922-23, for early in March he goes to the Pacific Coast, playing in Cincinnati, Denver and other cities en route. His February dates include seven appearances with orchestra; he will play February 2 in New York with the Detroit Symphony, on the 10th and 11th with the Boston Symphony in Boston, on the 18th and 19th in Pittsburgh with the Philadelphia Orchestra, and on the 25th and 26th with the same organization in its home series in Philadelphia. In addition he will give recitals in Troy, N. Y., Milton, Mass., Holyoke, Mass., Pittsburgh and Chicago.

Arden with Ottawa Symphony

Cecil Arden, contralto of the Metropolitan Opera Company, has added another date to her long list for this season. She has been engaged to appear as soloist with the Ottawa Symphony Orchestra on January 20 and 21.

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LEST WE FORGET

ANTON RUBINSTEIN

(Continued from page 7.)

of cost to the conservatory students of the cities he visited, believing at all times in the principle of charging those of means so much for his services that he might offer them as a gift to those in need. To make these historical recitals—the crowning and concluding effort of his career as a piano virtuoso—all the more memorable, he presented the entire receipts to the poor of the cities he visited. To further encourage the creative and recreative phases of his art, he instituted two Rubinstein prizes of five thousand francs each, open to persons of all nationalities, competitions for which are held quinquennially in St. Petersburg, Berlin, Vienna and Paris.

EXILED BECAUSE OF WHIST.

From 1890-92 Rubinstein lived principally in Berlin, and Josef Hofmann is authority for the statement that Rubinstein had to leave Russia suddenly in 1892, having in the course of a game of Russian whist, which he was playing with the Grand Duchess Xenia, made remarks about the duchess' game that hurt that lady's feeling. Soon after his return to Peterhof, a high official of the local police force appeared and very politely but firmly requested Rubinstein to leave Peterhof in six and Russia in forty-eight hours. He was pardoned, by the Czar soon thereafter, however, and returned to Peterhof in the early summer of 1894, where he died of heart failure on the morning of November 20, after having passed pleasant hours in company of his friends at his beloved game of Russian whist. His funeral was a most notable public demonstration of the loss Russia had sustained by his death, and he was buried with all the pomp due his station in life, for the Czar had conferred upon him the highest honors and titles in his power.

HIS MEMORIAL CRUMBLING.

His grave in the cemetery of the St. Nevski Monastery near Petrograd is adorned by a small, rather neglected chapel, in which I found seven years ago a crumbling portrait bust of the master as the only visible tribute to his memory. The foyer of the Imperial Conservatory, however, is adorned by a strikingly true marble portrait of its founder that is always surrounded by groups of admiring students and visitors. The palatial conservatory also houses the Rubinstein Museum, in which are deposited all mementos, autographs, souvenirs, and the magnificent honorary gifts that were tendered Rubinstein on the occasion of his golden jubilee as an artist.

REPRODUCTIVE ARTIST.

As may be gleaned from the above sketch, Rubinstein's outer life ran in narrow grooves. His experiences, his St. Petersburg activity, his sojourn in Dresden, etc., were changes more external than internal. His life records no startling changes of any kind in his attitude toward his art—such as were the experiences of Wagner, Liszt, Berlioz, Bülow or Brahms—though he lived at a time when in nearly every field of artistic endeavor processes of reformation, evolution—aye, even revolution—were taking place. It is the life of a nomadic artist, first seeking recognition and the applause of the world in the field of reproductive art, in which direction he was brilliantly endowed and is counted among the world's elect. It is but natural that the desire for periods of retirement, of introspection, for creating something more lasting than the passing impressions and momentary successes of interpreting the works of the great masters, should follow this roaming about from country to country, and thus his life is largely a succession of periods of concertizing and composing. Adding to this his pedagogic and executive activity at the St. Petersburg Imperial Conservatory very nearly completes the outer life of him who claims our attention first and foremost as one of the greatest reproductive artists of his time.

Not since the days of Liszt, who had fixed himself securely in the musical firmament as the greatest pianist of all times, had a pianist succeeded in arousing such unbounded enthusiasm, such excessive admiration as Rubinstein. His mastery of technique was supreme, the depth of his passion and the fascinating beauty of his tone knew no limits. Opinions differ as to his fidelity to a composer's intention, but the depth of feeling and significance he could impart to even the simplest piece of music evinced a rare musical susceptibility at once intense and widely sympathetic. The fire and tempestuousness of his temperament, the grandeur, power and nobility of his playing were equally admirable. His musical education and his intuitive knowledge of all styles enabled him to interpret the most dissimilar compositions with equal success. At times he had been reproached with a lack of emotion (!) and charm. It was said that he astonished his hearers more than he moved them. My own recollections of his playing are too dim to refute such charges, for when I heard him I was too young to fully grasp the Jovian greatness of the man, but those that have heard him interpret the simplest and most expressive works of all schools frequently told me that they failed to comprehend how such criticism could have been addressed to Rubinstein.

BÜLOW HIS ONLY RIVAL.

His only contemporary rival for public favor was Hans von Bülow, and their playing represented the difference that was formed and had to be formed between the classical (objective) and more personal (subjective) interpretation of the masterworks in piano literature. Rubinstein was the pre-eminent subjective artist, he that unreservedly and completely surrendered himself to the momentary mood, that carried everything and everybody with him even if it became difficult at times to hold his ground against cool, reflected criticism. I quote again Josef Hofmann: "I remember on one occasion I asked him how I was to treat a certain passage. He answered: 'When the clouds gather play it one way; when the sun is shining, play it another.' He meant, of course, to follow my mood in interpreting the contents of a musical piece. He was right, as in everything he ever said to me. Art must be sincere. To quote Tolstoi, 'What are the three most important factors in art? Sincerity, sincerity, sincerity!' To be sincere one must express oneself the way one feels at the

very moment of creation or reproduction; any other way may be interesting, but is artificial and not artistic."

Von Bülow was the much admired objective interpreter, the didactic unfold of all musical secrets, the clear unraveler of the most knotted problems in the last works of Beethoven, which he knew as no other man of his time. In their various aspects both artists were ripe, complete, and of inestimable value to posterity. Rubinstein, the impressionist, and Bülow, the designer, each had the technique they needed. The one roared and rushed as if lashed into fury and threw many a note under the keyboard as a natural consequence of his sweeping, impressionistic temperament; the other drew the threads from the keyboard, carefully and well planned not even refraining from showing them smilingly at times to his auditors. Every tone and tempo was fixed with absolutely conscious accuracy, every line and curve was already there before it was drawn. Both were born interpreters. Rubinstein, true to his temperament, did not approve of objectivity in reproductive art. He frankly admits not to understand what is meant by objectivity in interpretation.

RUBINSTEIN ON INTERPRETATION.

"Every interpretation," he says, "if it does not happen to be a machine—but by a personality is, ipso facto, a subjective one. To do justice to the object (the composition) is the duty of every interpreter, but naturally every one to his taste, i. e., subjectively—and how could one imagine it otherwise since there are no two people of like character, of like nervous systems, of like physical complexion. The difference of pianistic touch, the violinists' and cellists' tone, the voice-character of vocalists, the nature of conductors, effect subjectively all interpretation. Should the conception of a composition be objective, then there can be but one right one, and all executants must submit to this. What would the reproductive artist be in that case? A monkey? Naturally, if subjective interpretation would make of an adagio an allegro, or of a scherzo a dirge, it would be nonsense; but to play an adagio in the required tempo, according to one's feeling, could not be called doing an injustice to the object. Should it be different in music than in dramatic art? What if there were but one way of playing Hamlet or King Lear and every actor were compelled to imitate that one Hamlet or one Lear to do justice to the object? Ergo, I can only approve of subjective interpretation in music."

AMBITIOUS AS A COMPOSER.

Rubinstein's burning ambition was to be recognized as a great composer. He had tried himself in nearly every field of creative musical endeavor with more or less success, yet it is a depressing and saddening truth that since the beginning of this century his compositions have almost entirely disappeared from our concert programs. Although throughout his works there may be found passages of exquisite beauty and even grandeur, yet the effect of the whole does not prove satisfying, since the composer lacked the power of sustaining his inspiration. Rubinstein was a very prolific writer and showed, particularly in his earlier compositions, genuine originality for melodic inventiveness and powerful passion of expression. His greatest misfortune was perhaps his inability to criticize his own works. His numerous piano pieces and songs were created with a rapidity that baffled description, and, being very much in vogue, they were demanded and given to publishers before the ink had dried on them. He owes his first renown as a composer to a musical trifle, his lovely melody in F. He wrote for the piano numerous dances and national dances, barcaroles, tarantellas, serenades, aubades,

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nocturnes, impromptus, etc. His gift for writing became however, fatal to him. Original ideas came to him at all times in profusion, and if he had but taken the trouble of developing them fully a different fate might have been theirs. In the proud knowledge of this superior melodic gift, he could well afford to remark that from melodies which he threw into the waste basket many a composer could gather themes for a concerto. In a general way one may say that his compositions lacked a definite plan. An excessively long development, or—more exactly—a profusion of episodes seem to impede their flow and give them an improvisatory character. The lengthy developments are usually exaggerated, while the thematic ideas are not always of a choice or rare kind. They betray hastiness in creation, and do not appear as compositions over which he had meditated long and which had been written in leisure. Yet some of them have fixed themselves firmly in public favor, and one is glad to hear in public his Kamenoi-Ostrow portraits, his miniatures, his barcaroles, his splendid etudes, his six preludes and fugues. His concertos for piano and orchestra were formerly great favorites. Today they are relegated to the classroom of the conservatory, and only when played by one of the elect one realizes that they were written by a Titan for his own titanic playing.

His numerous songs and his chamber music are widely known and highly esteemed. His style, while embracing, of course, fuller modern development, presents points of likeness to Schubert. There is the same predominance of the lyric, rhythmic and formal elements over the dramatic; an exuberant melodiousness, frequently charming, but sometimes falling below the mark. In feeling he is akin to Mendelssohn, though far away from that master's sense of form and exactitude of rhyme and rhythm.

HIS LARGER WORKS.

Rubinstein wrote in larger forms also, and his endeavors in that direction include six symphonies, the best known being his "Ocean" symphony (Crystal Palace, London, 1881), the dramatic (third), and that in G minor (fifth). Further, a fantasia for orchestra ("Eroica"), an orchestral piece in E flat, four concert overtures ("Antonius and Cleopatra"), and symphonic character pieces, such as "Faust," "Ivan IV," and "Don Quixote." To the operatic literature Rubinstein was also a prolific contributor, his operas numbering thirteen. Among them are the Russian operas "Dimitri Donskoi" (1852), "Tom, the Fool" (1861), the "Siberian Hunters," "The Revenge," "Dämon" (1875), etc.; the German operas "Kinder der Haide" (1861), "Feramors" ("Lalla Rookh") (1863), "Die Makabaer" (1875), "Nero" (1879), the charming idyl "Sulamith," the ballet "Die Rebe," etc.

The field of oratorio attracted Rubinstein greatly, and some of his best compositions belong in this category. His "Paradise Lost" (1858), "Tower of Babel" (1872), and his sacred operas "Moses" and "Christus" (1888) have been produced in some of the music centers of Europe. As will be seen, he drew his subjects for these forms entirely from the Bible. It was Rubinstein's ardent desire to be known as a dramatic composer, and to oppose the Wagnerian tendencies he became the originator of a new type of opera, the sacred opera, of which "Moses" and "Christus" are specimens. He dreamed of having these biblical operas performed on the operatic stage in full costume and amid surroundings befitting the sacredness of the subject. But, alas! in this he was unfortunate, not only because of a certain lack of ability, but because all musical interests were concentrating themselves at that time on the masterpieces Wagner was bringing forth.

The limitation put upon this article forbids a more detailed reference to other interesting phases of Rubinstein's artistic activities and to the human and personal side of his nature, all of which must necessarily, though regretfully, be omitted. To recall Anton Rubinstein to the memory of this generation shortly after the twenty-sixth anniversary of his death, to pay homage to a great artist, to a master musician who always pursued high and lofty aims, is its only object. Is it perhaps in the sense of self-consolation that he points in "Music and Its Masters" to the recognition of Schubert, even of his songs, deferred to a long time after his death; to the resuscitation of Bach from oblivion as late as 1830; and to the fact that even musicians considered Beethoven's third epoch, late into the second half of the last century, a period of morbidity, of mental unrest, aye, even of insanity? Imperfection is but human, and if there be shortcomings in Rubinstein's creative efforts, he was hardly aware of them. Generations to come may perhaps lend a more willing ear to his compositions, for surely they are deserving of a better fate than that of entire oblivion, but as a pianist he will never fade from the memory of those that were fortunate enough to hear his dispensations at the keyboard.

Nicholas DeVore on School Credits

During the recent holidays a number of prominent supervisors of music in high schools from various New England cities met in Boston for an informal reception to Howard Clark Davis, director of music in the schools of Yonkers, N. Y., and of the Chautauqua Summer School of Music. Mr. Davis was formerly active in school music circles in New England. A guest of the afternoon was Nicholas DeVore, president of the National Academy of Music of New York and executive editor of the University Course of Music Study. Mr. DeVore spoke at some length regarding educational conditions in general, incorporating data which his institution has gathered from many sources, looking toward unification of ideals, aims and procedure particularly as to school credit from outside music study throughout the country. Another guest of the afternoon was George Oscar Bowen, Mr. Davis' predecessor in Yonkers, and who is now director of music in the schools of Ann Arbor, Mich.

D'Alvarez to Visit Florida

Marguerite d'Alvarez will be among the winter visitors to Florida, as she has been engaged for a private musicale to be given in one of the largest villas in Palm Beach on February 1. After her Southern tour she will cross to Havana for a number of concerts where her coming is eagerly anticipated on account of her Spanish ancestry and her fame as an interpreter of Spanish music.

PHILADELPHIA ORCHESTRA OPENS PITTSBURGH SERIES

Visiting Organization Arouses Much Enthusiasm—Creator's Opera Company Gives Five Performances—Rachmaninoff, Thelma Given, Dan Beddoe, Letz Quartet and Schumann-Heink in Recitals

Pittsburgh, Pa., December 1, 1920.—That superb organization, the Philadelphia Orchestra, with Dr. Leopold Stokowski, at the helm, opened its series of ten concerts on the evening of November 12. Alessandro Bonci, tenor, was the soloist. Enthusiasm ran high, for a splendid reading was given the Brahms symphony No. 4 in E minor. Perfect ensemble, beauty of tone, precision of attack marked the entire production and the audience was quick to respond. Bonci was heard to marked advantage in "Celeste Aida" (Verdi) and "Che Gelida Manina" (Puccini). He is a master of bel canto, and his fine singing earned for him hearty and genuine applause. The program closed with Wagner's "Prelude" and "Love Death" from "Tristan and Isolde."

CREATORE OPERA COMPANY GIVES FIVE OPERAS.

Five operas were sung during the short stay of the Creatore Opera Company: November 17, "Otello;" November 18, "Lucia;" November 19, "La Forza del Destino;" November 20 (matinee), "Barber of Seville" and (evening) "Aida." The performance of "Otello" crowded the theater from pit to dome. Especially pleasing was the work of Garavelli, Ruisi, Marion Veryl and Bocca Fusco. "Lucia" gave an opportunity to hear the splendid baritone of Scarduzio and Ruisi while Lina Palmieri sang the title role. "La Forza" brought to the fore Agnes Robinson and Sybil Conklin, and "The Barber" had a new tenor in the person of Amadi, while Palmieri was a sprightly Rosina. Henrietta Wakefield, Agnes Robinson, Wadsworth Provandie and Nino Ruisi were the best of the "Aida" cast. All told, the performances were splendidly sung and adequately staged.

RACHMANINOFF RECITAL.

On Thursday evening, November 18, at the second Ellis concert, Sergei Rachmaninoff established beyond question that he ranks among the world's greatest pianists. His playing left nothing to be desired, whether in the Mozart sonata No. 9, given with wonderful delicacy, or Mendelssohn's six songs without words. Grieg's "On the Mountains," Chopin's ballade, valse and barcarolle, the pianist's own "Polichinelle" and "Barcarolle," op. 10, and the Liszt "Rhapsodie Espagnole," together with the customary en-

cores, furnished one of the most enjoyable evenings of piano playing Pittsburghers have ever been privileged to hear.

THELMA GIVEN AND DAN BEDDOE PLEASE.

The third popular concert enlisted the services of Thelma Given, violinist, and Dan Beddoe, tenor, on Friday evening, November 19. It was Miss Given's first visit here, and she established herself immediately as a very talented and splendidly equipped violinist. She played with much fire and excellent finish, her most serious work being "La Folia," Corelli, while two groups of shorter numbers were much enjoyed. Dan Beddoe has a host of admirers here and he sang splendidly "Love Sounds the Alarm," Handel, also the aria "Cielo e Mar" and two groups of songs. Carl Bernthaler was the excellent accompanist.

LETZ QUARTET AT ART SOCIETY RECEPTION.

The Letz Quartet, that splendid chamber music organization, delighted a large body of listeners on November 26, its members having established themselves in the hearts of local concertgoers, and brought delight with their fine playing. The Brahms A minor and Mozart D major quartets were the principal offerings of the evening, while Lajos Shuk did some splendid cello playing in Boccherini and Schubert numbers.

SCHUMANN-HEINK AROUSES MUCH ENTHUSIASM.

Mme. Schumann-Heink brought on the evening of November 22, a variety of song and singing that has scarcely ever been matched in Pittsburgh. She opened her program with the aria "Ah, Rendimi" (Rossi). Her second appearance gave us among other numbers "Over the Steppe," by Gretchaninoff; probably it has never been sung more beautifully and with such a wealth of feeling as it was on the evening in question.

George Morgan, baritone, was the assisting artist. His smooth voice was heard to good advantage in an aria from "Benvenuto," Diaz, and a group of three well chosen English and French songs.

Katharine Hoffmann, at the piano, proved herself an artist of high standing and furnished most satisfactory accompaniments. J. B. S.

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OPINIONS OF THE PRESS

Lazaro Wins New Concert Laurels

As the season progresses there is no doubt as to the permanence of the position that Hipolito Lazaro has won for himself in the concert field since his advent in the new sphere this autumn. With bookings that take him to all parts of the United States and Canada, the delightful Spanish tenor is being hailed with enthusiasm in all sections, as is evidenced both by the unqualified praise he receives in the newspapers and also by the responsiveness of his audiences everywhere. So genuine has been his reception that he is now being booked for return engagements in many of the cities in which he sang earlier in the season. For instance, when he gives his recital in Montreal on February 10, it will not only be a return engagement, but will mark his third appearance in that city since the fall.

The press notices tell in no uncertain terms of the success scored by Lazaro in the various programs that he has presented. To quote from the Republican, Springfield, Mass., where he sang recently and was acclaimed as "one of the greatest of living tenors":

If the musical festival management is looking for a singer to break all records for "artists' night" thrills, it would not be wrong in tying to Lazaro. His voice was all that a tenor should be: clear, full and sympathetic with a ringing quality in all its ranges and in its lightest pianissimo. He is in the plenitude of youth, with a well ripened art, and the easy mastery of an artist well used to triumphs. His art is as remarkable as the beauty of his voice.

Hanna Butler Sings Before Two Thousand

As soloist with the Tri-City Symphony Orchestra at Davenport, Ia., Hanna Butler recently scored a distinct success, winning her 2,000 listeners' hearty approbation. Her beautiful singing and charming personality were the cause of considerable favorable comment in the Tri-Cities for some time after her appearance. The Rock Island Argus paid her the following glowing tribute:

Hanna Butler of Chicago, one of the best known and sought after sopranos in this section of the states, was so splendid in her group of solo numbers yesterday that many expressed the wish that they again be afforded an opportunity to hear her. Her voice is of a most unusual quality, full and perfectly sweet even in its highest range and full strength. It is clear, but absolutely devoid of any hint of shrillness, full of sympathy and always true. It is impossible to say too many favorable things about Mme. Butler's voice and her remarkable use of the beautiful gift. Changing her first number from La Forge's "To A Messenger" to "Lo, Here the Gentle Lark" (Bishop) with flute obligato by Frank G. Fick, she gave the large company a treat. It is seldom sung so beautifully, this number which Galli-Curci so often sings on her programs. As an encore Mme. Butler graciously sang Codman's "At Dawning," putting much sympathy and personality into the song with which all are familiar and so few can sing to satisfaction.

With the Scandinavian Symphony Orchestra at Orchestra Hall in Chicago, Mrs. Butler added another success to her lengthy list. Of this appearance Herman Devries had the following to say in the Chicago Evening American:

Hanna Butler, well known and justly popular in local musical circles, sang the "Mad Scene" from "Hamlet." Its enormous technical difficulties make it a test for any soprano. That Mme. Butler was entirely successful with this taxing aria is sufficient proof of her ability. The audience recalled her several times and were evidently disappointed that Mme. Butler did not add to her program.

Press Tributes for Werrenrath

Reinald Werrenrath merited the following praise from the Pittsburgh Dispatch of December 2, after his appearance as soloist with the Pittsburgh Choral Society:

Reinald Werrenrath is fortunate in the possession of a voice of unusual melodic quality, tender, sympathetic, of good range, under perfect control, and in cultivation of it, he has avoided those faults of florid affectation which mark the work of so many soloists.

Mr. Werrenrath appeared in Evansville, Ind., in concert on November 26, and the following day the Evansville Courier said:

Opening with the very dramatic Prologue of "Pagliacci," Reinald Werrenrath ran swiftly through a gamut from that height to the barrack room ballads of Kipling.

The Anderson Daily Bulletin of November 30, after the baritone's appearance there under the auspices of the Music Study Club, states:

Mr. Werrenrath possesses a splendidly resonant voice of beautiful quality and great charm. He sings with rare feeling and a perfect command of his medium. His musical intelligence is of high order, his sense of style faultless. With a striking personality added to his musical gifts, Mr. Werrenrath proves himself an ideal song interpreter. No happier selection from the whole galaxy of Metropolitan artists could have been made for the club's first recital.

Jules Falk Has "Interesting Style"

Henri Eccles' sonata in G minor and the Wieniawski D minor concerto were among the principal numbers presented by Jules Falk at his recital in the ballroom of the Bellevue-Stratford Hotel on December 13. Composers represented by shorter works were Tschaiakowsky, Cecil Burleigh, Camille Zeckwer, Beethoven, etc. In reviewing the recital the critics of Philadelphia had this to say:

Falk has an interesting style. He always plays in good taste and with a broad, assuring technical facility.—Philadelphia Record.

Mr. Falk, whose technic is facile and whose tone is sweet, is a player after the light and graceful school of Thibaud, and his playing was heartily received.—Philadelphia Public Ledger.

Mr. Falk gave an interesting program.—Philadelphia Evening Public Ledger.

Mr. Falk is well known here, and he was in his best form, playing a lengthy and varied program with the finished style and facile technic for which he is noted.—Philadelphia North American.

Phillip Gordon Lauded

Among the many young concert pianists now before the public, few can claim the distinction of being able to surpass the anticipations of their admirers as does Phillip Gordon. Wherever heard during the past two seasons this young artist has stirred his audiences by his virility and musicianship. Following are a few extracts from leading newspapers:

In the two complete books of the extremely difficult Paganini-Brahms variations, the young pianist managed to pass the test in a

manner that surpassed the anticipations of his admirers.—New York American.

Phillip Gordon has a delightful technic and musicianly delivery. He gave a square cut performance.—Yonkers Daily News, October 20, 1920.

Mr. Gordon is eternally delightful.—New York Mail, November 29, 1920.

Beethoven's "Appassionata" sonata was the keystone of the programmatic arch. Mr. Gordon played the composition with ad-



PHILLIP GORDON,
Concert pianist.

mirable clarity and nobility of design.—Brooklyn Eagle, December 4, 1920.

Mr. Gordon has an instinctive command of the big effects of pianism and the sonorous instrument sang triumphantly under his compelling hands.—New York Mail.

The Beethoven "Appassionata" sonata was given in a manner that places him well to the front in the ranks of the younger generation of pianists.—New York Telegraph.

He has the dash of a virtuoso and the finger technic of a skilled pianist.—New York Telegram.

Phillip Gordon challenged attention by technical competence and a certain manly quality of sympathy.—New York Times.

His performance was interesting.—New York Herald.

He did some excellent piano playing.—New York Journal.

Rubinstein Here Next Week

Arthur Rubinstein, the pianist, has cabled that he will arrive in this country on the steamship Carmania on January 25.

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NEW YORK RECITALS ARRANGED

OPINIONS OF THE PRESS

Madden Endorsed by Metropolitan Critics

When George S. Madden, baritone, gave his Aeolian Hall recital on December 16, he not only made an excellent impression upon his audience with his fine singing and remarkably clear diction, but received the unquestioned approval, in general, of the press. Lines selected at random from the criticisms which appeared in the dailies the next day are appended herewith:

His servicable voice he often used with commendable skill, and in certain oratorio music his style was especially praiseworthy, as were his diction and phrasing.—New York Herald.

He is an intelligent singer, whose work in a program of songs by classical and modern composers was characterized by good taste and excellent diction.—New York Tribune.

He was, it is true, a model and joy in diction—and in phrasing, too.—New York Evening Sun.

Mr. Madden has a virile voice, seemingly of basso quality, and sang throughout with fine taste.—Brooklyn Standard Union.

Mr. Madden is one of many Americans, perhaps, whom the early example of the Henschels influenced to become song interpreters, but he is also one of few to center his present efforts on proper English delivery.—New York Times.

George S. Madden, baritone, at his recital last night displayed a fine baritone voice of large range and of fine bass quality; especially is he to be commended for his excellent diction, and phrasing.—New York Evening World.

He has a resonant baritone voice, with such finely cut enunciation and feeling for the text that he cannot fail to do that thing which is popularly called "putting a song across."—New York Evening Mail.

In a varied program of classic and modern music the baritone disclosed to advantage his command of style, his excellent diction and his artistic sensibility.—New York American.

International and American songs made up his program, all sung in English, of which Mr. Madden is an exemplar as to diction and enunciation.—New York World.

George S. Madden gave a miscellaneous program, ranging from Handel through Beethoven and the contemporary European and American composers, singing all in English and displaying a voice of fine quality artistically handled.—New York Globe.

Another Triumph for Fred Patton

Accompanying are two press notices covering Fred Patton's appearance in "Stabat Mater" and "The Bells" in St. Louis end of November, and they are representative of those he receives in the dailies after all of his concert engagements:

Fred Patton, baritone, was the soloist in the movement that told of the funeral bells, and he was easily the star singer of the night. He had an assurance that denoted a full understanding of the purpose of the composer, his voice had a ring throughout its entire range that well accorded with the resonance of the orchestra.

In the "Stabat Mater" as in the "Bells," Mr. Patton was the star singer. The music of the Rossini number has a bass part that covers more than two octaves and throughout its entire range, Patton's voice had a pleasing resonance.—St. Louis Star.

Mr. Patton's voice has gained in richness and the finish is even finer than when he was heard here before. And his singing shows the desired combination of musicianship and vocal skill. Patton was truly great in the "Pro Peccatis" and the "Eia Mater." He interpreted the sacred text beautifully.—St. Louis Times.

Stopak Almost Plays "Freischütz" Overture

There is always something trying about a debut recital even if the artist is of the "not-to-be-fussed" kind as Josef Stopak, the new American violinist, whose name stands among the season-new violinists who have appeared thus far. But then there are limits to every artist's composure no matter how old or seasoned a hand at the game he may be, and Mr. Stopak reached his lately at his first Chicago appearance in the following manner: Those who were at Mr. Stopak's American debut at Carnegie Hall, New York, on October 16 last, will remember that as his opening number he played the famous Vivaldi concerto with piano and organ accompaniment. At his Chicago debut Mr. Stopak happened to use the same number as his first offering. As he stood before the stilled and expectant audience waiting for the opening bars of the organ accompaniment, the hush was broken by an unexpected

diversion—the overture to "Freischütz" starting to rumble drummingly from the organ instead of the classical accompaniment to the concerto. For once Mr. Stopak lost his composure—almost. Before the audience, however, had time to realize what was happening, the startled organist had shut off the controlling motor power and abstracted a music roll of "Der Freischütz" from the convertible instrument, before the majority of the audience was much the wiser. Josef Stopak is still looking for the perpetrator of the joke.

Current New York Musical Attractions

"Afgar" (Oriental extravaganza, with Delysia), Central Theater.

Century Promenade (The Midnight Rounders at 11:30), Century Roof.

"Erminie" (Revival with Francis Wilson and DeWolf Hopper), Park Theater.

"Good Times" (extravaganza), Hippodrome.

"Greenwich Village Follies" (revue), Shubert Theater.

"Her Family Tree" (Nora Bayes presents herself), Lyric Theater.

"Honey-Dew" (play with music), Casino.

"Irene" (musical comedy), Vanderbilt Theater.

"Mary" (musical comedy), Knickerbocker Theater.

"Lady Billy" (musical comedy, with Mitzi), Liberty Theater.

"Mecca" (great musical spectacle, last week; opens in Chicago January 25), Century Theater.

"Mary Rose" (Play by J. M. Barrie, with incidental music), Empire Theater.

"Me" (play, with songs by Grace La Rue, opening week), Republic Theater.

"Passing Show of 1921" (revue), Winter Garden.

"Rollo's Wild Oat" (play, with incidental music), Punch and Judy Theater.

"Spanish Love" (play, with incidental music), Maxine Elliott Theater.

"Sally" (with Marilynn Miller), New Amsterdam Theater.

"The Beggar's Opera" (revival of famous musical comedy offered by Arthur Hopkins), Greenwich Village Theater.

"Tickle Me" (musical revue), Selwyn Theater.

"Tip-Top" (Fred Stone's show), Globe Theater.

"Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.

Children Dance at Helen Moller Temple

Children of the Helen Moller Temple of the Greek Dance gave their first recital of the season on Saturday afternoon, January 8, before an audience which thoroughly appreciated and enjoyed each number presented. The children range in age from about four to fourteen or fifteen years, and gave a very fine demonstration of the work being done at the school. An especially talented child, one of the youngest, was seen in two solo dances—"Narcissus" and "Pan"—and "The Bubble" was done in an extremely graceful manner by a young girl of both charm and beauty. The combination of the red and green costumes in "Musette" proved to be very effective, and the dance itself was given in the proper spirit. There was merit in each of the remaining numbers on the program, but suffice it to say that the children showed much interpretative ability and grace and danced as though they enjoyed themselves immensely.

Barlow Leads St. Cecilia

The chorus of the St. Cecilia of Staten Island gave a concert of Christmas music at the Staten Island Woman's Club on December 16. The chorus is directed this year by Howard Barlow. It shows the result of careful work and sang most effectively several numbers, including Bruch's fine "Flight Into Egypt," the solo part of which was entrusted to Mrs. Ralph R. McKee, the president of the St. Cecilia Club.

WHERE THEY ARE TO BE

American Syncopated Orchestra:

Seattle, Wash., January 20.
Tacoma, Wash., January 21.
Aberdeen, Wash., January 22.
Centralia, Wash., January 23.
Portland, Ore., January 24.
Covallia, Ore., January 25.
Eugene, Ore., January 26.
Medford, Ore., January 27.
Ashland, Ore., January 28.
Chico, Cal., January 29.
Redding, Cal., January 30.
Marysville, Cal., January 31.
Bauer, Harold:
Boston, Mass., January 29.
Beddoe, Mabel:
Detroit, Mich., January 23.
Campbell-McInnes, J.:
Pittsburgh, Pa., January 23.
Chicago Symphony Orchestra:
Boston, Mass., January 24.
Philadelphia, Pa., January 26.
Washington, D. C., January 27.
Claussen, Julia:
San Diego, Cal., January 31.
Cortot, Alfred:
Buffalo, N. Y., January 20.
Criterion Male Quartet:
Fairfax, Okla., January 20.
Chandler, Kan., January 21.
Dewey, Okla., January 22.
Springfield, Mo., January 24.
Columbus, Kan., January 25.

Neodasha, Kan., January 26.
Nevada, Mo., January 27.
Mexico, Mo., January 28.
Charleston, Mo., January 29.
Alton, Ill., January 31.
Curtis, Vera:
Rochester, N. Y., January 20.
De Jong, Marinus:
Washington, D. C., January 28.
Fanning, Cecil:
Hollywood, Cal., January 20.
Ventura, Cal., January 21.
Redlands, Cal., January 27.
Fischer, Adelaide:
Brooklyn, N. Y., January 24.
Frijsh, Povla:
Redlands, Cal., January 20.
Long Beach, Cal., January 21.
Santa Barbara, Cal., January 22.
Graham, Mildred:
Norristown, Pa., January 20.
Des Moines, Ia., January 28.
Jolliff, Norman:
Lowell, Mass., January 25.
Orange, N. J., January 26.
Land, Harold:
Minneapolis, Minn., January 20.
Lazaro, Hipolito:
Boston, Mass., January 30.
Lutz Quartet:
Dobbs Ferry, N. Y., January 20.
Rydal, Pa., January 26.

Hartsville, S. C., January 28.
Miami, Fla., January 31.
Maier, Guy:
Boston, Mass., January 23.
Summit, N. J., January 27.
Ornstein, Leo:
New Orleans, La., January 22.
Pattison, Lee:
Boston, Mass., January 23.
Winchester, Mass., January 24.
Summit, N. J., January 27.
Patton, Fred:
Reading, Pa., January 25.
Nashua, N. H., January 28.
Brooklyn, N. Y., January 30.
Peege, Charlotte:
Boston, Mass., January 23.
Pettersson, May:
Salt Lake City, Utah, January 24.
Logon, Utah, January 26.
Moscow, Idaho, January 28.
Seattle, Wash., January 31.
Roberts, Emma:
Miami, Fla., January 31.
Schmitz, E. Robert:
Middletown, Conn., January 20.
Boston, Mass., January 21, 22.
Terre Haute, Ind., January 25.
Sparkes, Lenora:
Grand Rapids, Mich., January 21.
Wilmington, Del., January 27.
Tyrone, Ada:
Providence, R. I., January 21.

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READING OFFERS MUCH TO INTEREST HER MUSIC LOVERS

Local Symphony Has Stopak as Soloist—Galli-Curci, Gabrieliwitsch, Salvi, Idelle Patterson, May Mukle, Edgar Schofield, Among Those Heard—Choral Society
Sousa's Band Pleases—Other

Local Items

Reading, Pa., December 17, 1920.—As predicted at the close of the 1919-1920 season, current musical activities are attaining standards beyond all expectations. The Reading Symphony Orchestra, a thoroughly organized and permanent body of musicians, with a membership of fifty-seven men under the direction of Harry Fahrbach, opened its season under favorable circumstances, receiving an ovation. A fine series of concerts is planned for the orchestra which will be assisted by well known artists.

At the first concert, Joseph Stopak, violinist, was the assisting artist, accompanied by Rudolph Gruen, in a masterful manner. Both violinist and accompanist shared in a veritable triumph, the violinist showing skillful interpretive powers and exquisite force of expression, the pianist following with fine precision. Mr. Stopak's first number was Bach's concerto in G minor with full orchestral accompaniment. His next appearance was with Mr. Gruen in a group of four numbers.

Two impressive selections, played by the orchestra, were those which opened and closed the concert: the Mendelssohn overture, "Athalia," and Saint-Saëns' symphonic poem, "Phaeton." Both numbers were skillfully executed, distinguished by classic interpretation and a really wonderful execution. The orchestra also played a Beethoven number.

A crowded house greeted the players in this, their first concert of the eighth orchestral season.

GALLI-CURCI GIVEN OVATION.

Amelita Galli-Curci, at her appearance in the Colonial Theater, received an ovation as has seldom been accorded any singer in Reading. She was at her best throughout the entire evening and created a wonderful impression. Her charming manner and winning personality completely won her audience. There were many recalls, the singer being generous with her encores.

GABRIELWITSCH OPENS HAAGE SERIES.

George Haage's series of subscription concerts are, without doubt, playing an exceptional role in the musical atmosphere of Reading. Mr. Haage deserves not merely well bestowed recommendation, but all music lovers also owe him a debt of gratitude.

The first concert of the series was the appearance of Ossip Gabrieliwitsch, pianist. His performance was characterized by qualities of musicianship nobly eloquent in their expression and by interpretations of such consummate skill as to arouse his appreciative audience to a rare demonstration of impassioned ecstacy.

SALVI SCORES.

Alberto Salvi, the harpist, was the second artist to appear in the series. It was the unanimous verdict of the audience, which filled every seat in the Rajah Theater, even utilizing the entire seating capacity of the stage, that seldom, if ever, had a harpist been heard here who performed with such unexcelled beauty and unusual sweetness. From beginning to end the program was delightfully rendered, every number being enthusiastically encoored with the artist responding generously to the plaudits of the audience. Selections by Grieg, Chopin, Brahms, and others by the harpist himself made up a well balanced program. Lighter numbers were given as encores.

SPLENDID TRIO OF ARTISTS HEARD.

The third subscription concert under the direction of Mr. Haage was most enjoyable. Idelle Patterson, soprano; May Mukle, cellist, and Edgar Schofield, baritone, were the soloists, and they acquitted themselves with great credit. Their groups of selections were most pleasing and were performed with more than ordinary skill and musical intelligence. The artists most graciously responded to numerous encores and gained the heartiest approval of their hearers.

READING CHORAL SOCIETY NEWS.

The Reading Choral Society which had a most successful season last year began its rehearsals in October, and has been most active in its presentation for the first concert on January 25. Henry F. Seibert, who so ably conducted the chorus during the first year of its rejuvenation (the choral society was reorganized during the spring of 1919, largely due to the suggestion of G. E. Kramlich, an instructor in the High School for Boys, who saw in the large Merger-Chorus, a temporary organization, a wonderful opportunity for choral work in the city of Reading), resigned so that he might devote himself to the art of concert-organist. The choral society was fortunate in securing W. Lindsay Norden, conductor of the Mendelssohn Club of Philadelphia, as its conductor.

Gounod's "Redemption" will be rendered by the choral society at its first concert with an orchestral accompaniment of fifty picked men from the Philadelphia Symphony Orchestra, with Lambert Murphy, tenor, and Fred Patton, baritone, as the assisting artists. Besides the "Redemption," the orchestra will render two symphonic selections.

At the choral society's second concert on March 15, the chorus will sing "The New Day," by Zeckwer, accompanied by the Thaddeus Rich Quartet with Mr. Zeckwer at the piano.

SOUSA AND HIS BAND.

Sousa and his band appeared in Rajah Theater, and, as usual, scored a huge success. There is only one Sousa and he is unexcelled. He is possessed of a depth of musical perception which is convincing and which places him in the front rank as a bandmaster. Mary Baker, soprano, and Florence Hardeman, violinist, as soloists, added much to the enjoyment of a thoroughly satisfying program.

SUPERVISOR ROSENBERG ARRANGES SERIES.

Claude Rosenberg, supervisor of Public School music, has performed an exceptional service for the cause of music by arranging a series of concerts, some of which have already been given in the auditorium of the High School for Boys. The purpose and scope of this laudable venture are most admirable and immeasurably beneficial to

the public schools in that the artists are of a high standard and the concerts are offered at a most reasonable rate.

A POPULAR LOCAL ARTIST.

One of Reading's most successful vocalists, Amy Brumbach, who is contralto soloist in the quartet of Trinity Lutheran Choir, has won popularity wherever she has appeared. During the summer she sang on the Steel Pier at Atlantic City with Lehman's Symphony Orchestra, creating decided impression by her art. Miss Brumbach has appeared lately in joint recitals with Mr. Seibert, concert-organist, in Pottstown and at the dedication of the new organ at St. John's Lutheran Church of this city. On December 15 she appeared in a concert at the organ recital in the Universalist Church.

MUSIC IN THE CHURCHES.

Edward Knerr, one of Reading's most eminent musicians, has severed his connection with the choir of Christ Episcopal Church, having served as its organist and choirmaster for nearly ten years. Mr. Knerr for a number of years was conductor of the Reading Choral Society. As organist, choirmaster and choral conductor, he has few equals as his past record shows. Although not as largely interested musically as heretofore, owing to increasing business duties as president of the Reading Choral Society, which owes much of its success to his wise and intelligent leadership, he is still an important factor in things musical.

Evelyn Essick has been appointed organist and choir-master of Christ Episcopal Church to succeed Mr. Knerr. The selection of Miss Essick is justified by the enviable reputation she attained when a resident of Reading a few years ago. She is a capable organist, a specialist in the building and training of the voice and undoubtedly will meet the duties of the choir work in Christ Church in a capable manner.

Reading has in its churches a group of well trained and capable organists, among which Henry Seibert, organist and choirmaster of Trinity Lutheran Church, is a leader. Mr. Seibert has lately given recitals in Philadelphia, Womelsdorf, Reading, Germantown and Pottstown. His choir of forty-five voices and quartet in Trinity Lutheran Church sang Bach's "Sleepers Wake" on two different occasions, and in the near future will sing Parker's "Dream of Mary." He also gave a lecture recital before the Wyomissing Woman's Club on the "Development and Appreciation of the Music of Today," and an address at the Lutheran Sunday School Convention on "Music in the Sunday School."

NOTES.

The Musical Arts Club rendered a most attractive program of all-American compositions in which the following musicians participated: Giles Wilson, flute; Otto Wittig, violin; Russell Heilig, piano, and Edgar Hangen, cello. These men are artists of splendid caliber and occupy a prominent place among the city's best musicians.

The auditorium of the Universalist Church of Our Father was crowded to capacity to hear the version of Wagner's opera, "Tannhäuser." The story was told by the minister, Rev. Williams, and the principal musical selections of the opera were interspersed in their proper order. Solos from the opera were given by Minnie Wagner, Mrs. Garrett Anthony and Walter Geiger. The organist, W. Richard Wagner, to whom great credit must be given for the admirably rendered musical selections, played two organ solos. A trio composed of Richard Wagner, organist; Max Pfeilmaier, violinist, and Elmer Schappell, cellist, gave two selections for prelude and offertory. The "Pilgrims' Chorus" was rendered by the choir.

The Woman's Club, a dominant factor in the city's civic and literary life, also plays its part in the furthering of the musical achievements of Reading. The first of a series of concerts was a joint recital in which Mrs. Van-Red, contralto; Albert Kear, violinist; Mr. Wittel, pianist, together with Evelyn Essick and Esther Boxmeyer, accompanists, charmed a large audience.

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STOCKHOLM

(Continued from page 43.)

as guests of the Concert Society, among them the subtle and profound Arthur Schnabel; the Russian, Alexander Siloti, with his brilliant technic and uncommonly rich tone; and the poetic and dreamy Elly Ney.

In one of the Opera concerts a young French pianist, Nathalie Radisse, who is a resident in Stockholm and has also given concerts of her own, played a Mozart concerto in noble style.

AN AMERICAN PIANIST.

Among the numerous recitals given in Stockholm this season that of the American pianist, Victor Benham, may be of interest to American readers. He was found to be a rather clever, talented player, but not equivalent to the imprudent advertising which announced him as the "foremost pianist of America."

As for violinists, Huberman and Vecsey have also visited Stockholm. They generally appear on the various musical firmament with periodical regularity and have reaped the usual plaudits and pecuniary reward.

High above other vocalists whom we have heard this autumn stands Mattia Battistini, the incomparable Italian baritone, heir of the old Italian traditions and himself a gentiluomo of the art of singing. We admired him not only in concerts but also in opera, especially as Rigoletto, a performance not artfully refined but touching one's very heart. We cannot help feeling sorry for the Americans who are never to hear this master singer, owing to his fatal fear of seasickness!

Another successful visitor was the contralto Sigrid Onégin, who, like Battistini, brought the Stockholm audience to her feet. She belongs to the type whom Bülow, thinking of Jenny Lind, called "Gesangs-Nixe," meaning a singer who bewitches like some elemental being. Supported by her powerful voice, her singing combines greatness and smiling grace.

FORSSELL STILL SINGING.

Among Swedish vocalists we have had the pleasure of hearing Karin Branzell, also the possessor of a beautiful contralto, who is now engaged at the Staatsoper in Berlin. But the dominating name of the autumn season has been John Forssell, prized as our foremost singer and known also to the New York public, for he was one of the baritones of the Metropolitan Opera some ten years ago. Having reached the age of fifty a couple of years ago, he bade farewell to the stage, of which he had been one of the chief ornaments for more than two decades, and now confines his activity to the concert platform. It is certainly not a common occurrence that a singer, still at the height of his artistic power, thus retires from the field which he commands.

OPERAS FAIL.

Concerning the activity of our Royal Opera we shall mention only two novelties: Eugen d'Albert's "Myrtokle" ("Die toten Augen"), which met with a deservedly cold reception, and Puccini's three well known one act operas, which were originally brought out in New York. They have aroused much interest and will probably hold their own on our opera stage.

To conclude, only a few names desultorily chosen among our many good operatic artists shall be enumerated here: the dramatically gifted soprano Nanny Larsén-Todsen, magnificent as Isolde and as Leonore in "Fidelio"; Greta Söderman, who with her vocal freshness and musicianship might be called a natural born ingénue soprano; the lyric tenor Stockman, and the baritones Wallgren and Molin, the latter noted especially for his good acting. With these

and several others the Stockholm Opera is well able to hold its place among the leading institutions of the continent.

HERMAN GLIMSTEDT.

Gunster in "Messiah" and "Elijah"

Frederick Gunster, known as "the poetic recital singer," is also in demand for oratorio engagements. Two of his latest successes have been in "The Messiah," given by the Chicago Apollo Club, and "Elijah," by the Waterbury (Conn.) Choral Club. In both of these Mr. Gunster emphatically demonstrated his finished style and excellent vocal equipment.

According to press comments: "Mr. Gunster sang with fine regard for his message and with perfect diction," "sang with a great amount of feeling, and his voice showed great finish," and "his singing received hearty applause."

Frederic Warren in Atlantic City

Frederic Warren and Olga Warren are in Atlantic City where they will spend a few weeks in rest and recreation, returning in time for the third Frederic Warren Ballad Concert which will be given in the Longacre Theater on Sunday afternoon, February 13, on which occasion Olga Warren will appear as soloist.

OBITUARY

TRAGIC DEATH OF GERVASE ELWES

English Tenor, Here Only a Week, Killed by Train in Boston

Gervase Elwes, the English tenor, who gave his first recital in America at Aeolian Hall on January 6, was the unfortunate victim of an accident in the Back Bay Station at Boston on January 11. He had just arrived and was on the platform, when an overcoat fell from a window of the train as it pulled out to go on to the South Terminal. Mr. Elwes picked it up and attempted to hand it to the conductor of the train as he passed, standing on the steps of the car. Mr. Elwes leaned too far forward and was hit by the car, receiving injuries from which his death resulted a few hours later. Mrs. Elwes was also injured but not seriously.

Gervase Elwes was born at Billings, North Hants, England, November 15, 1866, and was destined to be a diplomat, his education, which he completed at Oxford, being intended to fit him for that life. At the age of twenty-three he married Lady Winifride Feilding, but it was not until 1891 that he took up the duties of the diplomatic service, serving only four years. While in Vienna he studied harmony, then continued his musical studies in Brussels and Paris, where he was a pupil of Bouhy. Returning to London he became a pupil of Henry Russell and afterwards, when Victor Beigel went to London, he put himself under the care of that teacher, for whom he had the greatest admiration. He first appeared as a tenor at one of the music festivals in 1903, afterwards singing at all the principal festivals. His singing in "The Dream of Gerontius" won him such fame that no performance of that work was considered complete unless Mr. Elwes sang the tenor part. So great was his fame that in 1909 he was especially engaged by the New York Oratorio Society to come over and sing in both "Gerontius" and Bach's "St. Matthew Passion." In his recitals in London he made a specialty of Brahms' songs, being considered a master of that music.

Mr. Elwes owned an estate on the Thames, not far from



GERVASE ELWES.

The English tenor, who was killed in Boston.

London, where he was the "squire" of the village in which he lived. He was a man of charming manner and of a gentle, kind disposition, a fine type of the English gentleman. He occupied a high social position. At one time he was High Sheriff of Northamptonshire and in 1917 was created a Knight of Malta.

Beatrice La Palme

On Saturday, January 8, at her residence in Montreal, Canada, occurred the death of Beatrice La Palme. In her Canada has lost a fine singer and one who strove ardently for the musical uplift of her country. She is survived by her husband, M. Salvator Issaurel, of the Opéra Comique, Paris, whom she married in 1908 and together with whom she founded the Academy of Music in Montreal in 1912, and a sister, Mrs. H. P. Monsarrat. The funeral services took place on January 12, and interment was made in Cote des Neiges Cemetery.

Mme. La Palme was born in St. Hilaire, Canada, of French-Canadian parents, about forty years ago. She early manifested a decided musical talent, the violin being the object of her study. So marked was her talent in this direction that at the Royal Victoria College she won the Lord Strathcona Scholarship for three years' training at the Royal College of Music, London, and so remarkable was her progress that the directors granted an extension of the scholarship for two years, with the proviso that she take up some other musical study. She then took up the study of voice, studying operatic singing under Garcia. In 1903 she made her debut at Covent Garden, London, as Musetta in "La Bohème," the remainder of the cast including such illustrious names as Melba, Bonci and Scotti. She followed her successes in London with appearances in Lyons, where she sang Wagnerian roles, and in Paris, where she sang at the Opéra Comique under M. Carre. In 1910 she returned to London, where she repeated her former successes for two years as a member of the Beecham Opera Company. In 1912 she returned to America, where she enjoyed much success with the Montreal and Century opera companies. After a concert tour of the States, she returned to Montreal, where she has since resided and where her popularity as a teacher of voice has been widespread.

Solomon Gordon

On Friday afternoon, January 14, Solomon Gordon died at his home in this city of heart trouble. Mr. Gordon was for fifteen years cantor in the synagogue of New Orleans, La., but of late years he has been teaching Hebrew and English to the children of prominent Jewish families. He is survived by his wife and three sons, one of which is Phillip Gordon, the well known pianist.

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MUSICAL COMEDY AND DRAMA

Last week was particularly conspicuous for its lack of new productions, but this week, true to form, started off with four new plays. Mrs. Fiske's return to New York is always an event. "Wake Up, Jonathan," a comedy by Hatcher Hughes and Elmer L. Rice, opened at the Henry Miller Theater Monday evening. This is perhaps the most interesting of the new offerings; Harrison Grey Fiske directed the production.

John Golden's newest play, "Dear Me," starring Hale Hamilton and Grace LaRue, also opened at the Republic Theater on Monday evening. This comedy has been playing some time on tour and all reports indicate that it will enjoy good success in New York. On Tuesday night George Arliss, as star in "The Green Goddess," came to the Booth Theater under the direction of Winthrop Ames.

Tonight, at the Bramhall Playhouse, Oscar Wilde's brilliant comedy, "The Importance of Being Earnest," will be presented.

Friday night witnessed the largest audience that has yet attended the short season of German light opera presented by Mrs. Oscar Hammerstein at the Manhattan Opera House. Nessler's "Trumpeter of Sakkingen" was the attraction and Oscar Wick conducted, with Oscar Hofmann in the title part and Mary Schiller as Marie. This is the last week for the German operas, as the Chicago Opera Association takes charge on Monday night for a season of six weeks and will be followed by an engagement of Pavlowa. After that Mrs. Hammerstein promises to give New York audiences "The Ring."

"THE BEGGAR'S OPERA."

At the Greenwich Village Theater, Arthur Hopkins has presented to New York one of the quaintest and most artistic productions seen this season—"The Beggar's Opera," by John Gay, a revival of the first of all musical comedies. It is exceedingly interesting because of its novelty, history and the charming score that is filled with tinkling old ballads. Viewed by the model standard of musical comedy or operetta, it shows a decided difference. Perhaps Gilbert and Sullivan have followed the old style most closely, especially in the music, but otherwise one can find little that is similar. The present company has been imported from London and is a superior cast in every way. Particularly interesting is the singing of Percy Hemming as Macheath, Sylvia Nelis as Polly Peachum, and Dora Roselli as Lucy Lockit. In the second act the chorus of male voices does remarkably fine singing.

Every care has been taken to make this production mirror the atmosphere of the theater of two hundred years ago, and Mr. Hopkins has succeeded beautifully. Special attention should be called to the orchestra conducted by John Mundy, which consists of strings, wind instruments and the harpsichord. Miss Pelton-Jones plays this quaint old instrument. It is to be hoped that this production will enjoy a sufficiently long run to enable students of music to attend. It seems most essential that all aspirants of light opera should witness the performance, for it is a great opportunity and one's musical education is not complete without it. During the first week quite a number of the Metropolitan operatic stars were in the audience. It is very seldom that so much space is given in the local press to any one production as has been given this offering, and it seems to be the consensus of opinion among the critics that too much stress cannot be laid upon interesting musicians and students in this splendid English company now giving a very charming evening's entertainment at the little Greenwich Village Theater.

"MARY ROSE."

It is perhaps a sacrilege to write of a Barrie play as a "thriller," but if any one can sit through the first and last acts of "Mary Rose," now playing at the Empire, and not have the creeps there is something wrong with them. Were it not for the intervening scenes, exotic and exquisitely fanciful creations, Barrie would certainly have the beginning and end of a magnificent ghost story, with an old empty house as the background. After having very frankly betrayed these material inclinations, it is well to leave dangerous ground.

The play is a fantasy, certainly, but surely Barrie has some message for his audience. Alas, at times one is so hopelessly confused, that it is hard to tell what it is all about, and even with serious thought it appears as illusive as Mary Rose herself. There is little of the Barrie we have known before, none of the beautiful fairy stories or the poetry one expected. And so one finds uncertainty, a feeling of something that eludes, evades—in fact, at times one feels he is having a quiet laugh.

In the first act one is told that at the age of twelve, Mary Rose was playing on an island, with her father fishing a short way from shore. Suddenly she disappeared and all trace of her was lost. After thirty days she is found just where her father last saw her, with no recollection of what has passed, where she had been—nothing. Several years later, Mary Rose with her husband returns to this same island and again disappears, and this time she is lost for twenty-five years. Her return the second time finds the family aged by the intervening time, but Mary Rose is as fresh and young as at sixteen, but with no recollection of what has passed, no memories, no consciousness of where she was during all this time. There is only one thought and that of her baby, who was two and a half years old when she left him.

Those of us who have read or studied spiritualistic phenomena are led to believe that after such a material separation, the conscious mind retains impressions or is capable of communicating something to this world from the unknown. This Barrie refuses to concede, and only once in the entire play does Mary Rose give an inkling of that mysterious existence in the reference to the name Harry, of which she claims she is very fond. There is nothing more than that. It is possible the play was never intended

to be taken seriously, but just as a fantasy from the brain of a genius.

Tom Nesbit, who plays the dual role of Harry, the son, and Simon Blake, the husband of Mary Rose, does some very fine acting. He is human and natural in all that he says and does. The rest of the cast is excellent. Ruth Chatterton is Mary Rose, a role exceedingly difficult to play, and she is not always convincing for this reason. In the last scene, when the ghost of Mary Rose appears to her son, Barrie has given her some very trivial lines, and at times one has the feeling that the situation is apt to be ridiculous. This is happily avoided by the sense of suspense and mystery around the entire scene. We have written of the beautiful musical setting specially composed for this play by Norman O'Neill, which adds materially to the illusion of the production. The orchestra is under the direction of Elliott Schenck. There is also effective singing by the spirit of the Island, or should we say the invisible chorus that calls Mary Rose to it?

The play is beautifully staged, the second act, that of The Island, especially. It is needless to say that capacity audiences are the record at the Empire Theater. There are combined elements, a new play by Barrie, an excellent cast, the air of mystery, the supernatural, that will make it one of the season's best dramatic offerings.

GAY MACLAREN'S DEBUT.

A unique dramatic event will take place at the Belmont Theater, January 30, when Gay MacLaren makes her



GAY MACLAREN,
Impersonator, whose first New York recital at the Belmont Theater will take place January 30.

New York debut. Miss MacLaren gives an entire play, performs every character and presents every bit of stage business. She has a repertory of nearly thirty plays although she has never seen the text of one of them in any form. After attending the theater from three to five times she is ready to give the production in its entirety.

For the past five years Miss MacLaren has given recitals in all the large cities throughout the country and enjoys the distinction of having a novel and original form of entertainment that is individually hers.

FULL HOUSES.

New York was crowded with visitors last week, due to the big automobile show. The general slump in the box office returns after the holidays was not so noticeable as anticipated. There are four musical comedies that are big money makers owing, in a large measure, to the seating capacity of the individual theaters. "Sally" at the New Amsterdam with Marilyn Miller and Leon Errol, has drawn capacity audiences since the premier. Marilyn has developed into a wonder and has come up as a big Broadway star. The new "Passing Show of 1921" at the Winter Garden is considered the best of the series yet offered at this house and is playing to big receipts. It is always expected that a Fred Stone production will have big audiences, for everyone wants to see him, although "Tip-Top" itself is a fine show. The enlarged seating capacity of the Globe also swells the returns. "Mary," the George M. Cohan musical comedy, is the fourth big money-maker. This production is extraordinary in view of the fact that there are three "Mary" companies on tour. There are also several musical hits in the production that add greatly to its popularity.

While discussing the George M. Cohan productions it is well to give news of the other two, now playing on Broadway. Mr. Cohan himself is in the cast of "The Meanest Man in the World" at the Hudson. It is probable that Wallace Eddinger will take the leading role in a few weeks as Mr. Cohan's personal supervision is needed for future attractions, now in rehearsal. This play has been one of the best comedies of the season due undoubtedly to Mr. Cohan's appearances. "The Tavern" another play with big drawing powers belongs to this group. Arnold Daly, who has been playing the leading role, was succeeded this week by Brandon Tynan. The play is unusual and has had excellent publicity. It will run through the season and show good financial returns. Arthur Hammerstein's production, "Jimmie," with

AMUSEMENTS

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ANGLIN WOMAN of BRONZE"

Frances White as the star, closed its New York season last Saturday night and is now on tour through the East. This musical comedy enjoyed a certain success during its run here, but it can hardly be classed with the big musical hits of the season. There has also been much discussion as to whether the production suited Miss White or gave her enough opportunities. She is clever and has heretofore enjoyed a vogue. Perhaps audiences wanted more of "Mississippi" and the like, than this show allowed her.

Chubby little Emma Trentini was the headliner at the Palace last week. This singer has never lost her popularity, since the old days of the Hammerstein Opera Company. We heard her sing about six months ago. She appeared tired and her voice was decidedly not in good condition, but on last Thursday evening, she was, again the Trentini of old. Her first number, "The Bird Song" from "Pagliacci," was somewhat disappointing, the number being rather exacting on her middle register which is not so good. "Giannina Mia" from "The Firefly" caught the vaudeville audiences and received much applause. She followed with "Zin Zin" from "Naughty Marietta," bobbing about, holding high notes and developing pianissimos that brought her a big ovation. This is a style she does best and certainly there are none more charming. Fortune Gallo announced last fall that Mme. Trentini would be under his management in a new light opera especially written for her, but the production has failed to materialize and a vaudeville tour will possibly occupy her for the present season.

At the Picture Houses

THE STRAND.

This theater was filled at every performance last week to see Lionel Barrymore in something entirely new for him, a comedy role, Parim Farli, in "The Great Adventure," from the well known novel by Arnold Bennett. The screen

AMUSEMENTS

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version was interesting and afforded good entertainment, but such art as Mr. Barrymore is master of was wasted in so trivial a part. There are many favorites of the screen today who could have given us just as much pleasure, but there are few who can claim to be his equal in more worthy productions—"The Copperhead" for instance. Doris Rankin was also in the cast, charming in the part of Alice Challice. "All Wrong," a Clyde Cook comedy, was funny; really he does some very clever stunts, but that hardly justifies it being shown at two leading theaters during the same week.

As usual, the music at this house was a prominent part of the program. The overture, "Festival" (Lassen), was a happy selection, well played by the orchestra under the direction of Carl Edouarde and Francis Sutherland, assistant conductor. The vocal prologue was a novelty. The scene showed a man seated at a table in an attractively furnished studio; before him was a large frame for the picture of a very lovely girl. The orchestra began to play Bartlett's "Dream"; the man sang, and the lights gradually coming on showed a living girl standing before him. As he finished the song the light faded leaving the lover with just his vision. The number was deservedly applauded. Walter Vaughan, tenor, sang effectively. The old songs always please but audiences unfortunately are inclined to sing them with the soloists, thereby causing an annoying chorus effect.

The second vocal number was the well known Neapolitan song, "Maria Mari," sung by Carlo Ferretti, baritone. The liberties this singer takes are unpardonable. He sacrifices all artistry for sensational effect. With a voice of such good quality as his one should never forsake musicianship for unnecessary and meaningless vocal display. Yet the

audience demanded an encore, which proved far more satisfactory.

The organ solo was made up of selections from "Faust," played by Ralph Brigham, assisted by Herbert Sisson.

THE RIALTO.

The writer never fails to go when Emanuel List, basso profundo, is programmed at this theater or at one of its sister theaters, the Rivoli or the Criterion, for, whatever the rest of the musical numbers are, he is sure to be worth while. Occasionally he sings songs that are unworthy of his ability, but that is rare. Last week the selection was an aria from "La Juive," delivered with excellent voice and musicianship. A well known operatic artist, sitting near, exclaimed in audible tones that he possessed a "noble voice." Such a basso is exceptional, and with maturity he should develop into something out of the ordinary. It is not surprising that well known managerial powers are watchfully waiting.

The reviewer was too late for the overture, which the program told us was "The Sorcerer's Apprentice" (Paul Dukas), with Hugo Reisenfeld conducting. Thomas Meighan, always popular, was the feature in "The Frontier of the Stars." Faire Binney makes a charming picture and gave him excellent support. Perhaps we are very materialistic, but it does rub a bit the wrong way to see so many pictures lately with the lame, the halt and the blind suddenly springing from their beds in a perfect state of health. It is all very possible, but the action is so rapid that one's mind can't become adjusted to the change. The fault is in the writing, not in the idea. One felt at the very beginning of this scenario that the poor little girl in the wheel chair, away up on the roof, would walk before the film ended. It is a good story, however, and excellent entertainment. The comedy was Clyde Cook's "All Wrong." It is all wrong. Two theaters three blocks apart have the same comedy. Is there such a scarcity of films that one cannot have a variety? The managers of these houses surely must realize that thousands of their patrons go at least twice a week and some of us go to them all.

THE RIVOLI.

Ina Claire in "Polly with a Past" was the feature film at the Rivoli last week, and as a prelude there was "Herbertiana," which, being interpreted, means a scene to music of Victor Herbert. Grace Foster, soprano, and Ralph Soule, tenor, sang some of this composer's most popular numbers very well indeed, assisted by the Rivoli chorus, and Paul Oscar and Vera Myers added greatly to the charm of the setting by their delightful dancing. That old warhorse, the "Poet and Peasant" overture (Von Suppe), opened the program and scored its usual success with the audience. A departure in educational pictures and one for which the management deserves much commendation was the first of a series taken in British East Africa by the Paramount-Vanderbergh Expedition. Dr. Leonard J. Vanderbergh lectured, before and after the pictures, on the country and natives, with which his long residence in Africa has made him thoroughly familiar. The organ solo played by Prof. Firmin Swinnen was MacFarlane's "Scottish" fantasy.

THE CAPITOL.

The overture to Goldmark's "Queen of Sheba" opened the program at the Capitol last week, the Capitol orchestra, under the direction of Erno Rapee, conductor, and David Mendoza, associate conductor, giving it an interpretation which it would be difficult to improve. The various motifs with their highly picturesque Oriental coloring were skillfully brought out, and the audience signified its pleasure by enthusiastic applause. A charming butterfly ballet, to music of Grieg's "Papillons," followed, danced by Mlle. Gambarelli, Doris Niles, Gladys Waite, Eugenie Claire and Mercedes Godfrey. Varicolored lights were softly diffused over the dancing figures, the scene being further enhanced by a soft and gauzy curtain which separated the dancers from the audience. Upon this curtain lovely butterflies were projected, aglow with all the beauty which marks the Prizma productions.

Mary Pickford, in "The Love Light," was the film feature, and as a prologue there was an "Italian Fantasy," the scene in a fishing village among the cliffs bordering the Mediterranean in northern Italy. There the Capitol ensemble, the Capitol ballet corps, assisted by Mlle. Gambarelli and Alexander Oumansky, gathered in picturesque costumes to sing and dance to the native tunes. Special mention should be made of the solo work of Erik Bye and of an excellent soprano who remained nameless so far as the program was concerned. An organ solo by Dr. Alfred Robyn, excellently played, made a fitting finale.

MAY JOHNSON.

Nevin and Milligan Under Mayer Management

Olive Nevin, soprano, and Harold Vincent Milligan, pianist and lecturer, are the latest additions to the Daniel



CARL EDOUARDE.

Musical director of the Strand Theater.

Mayer roster. They will appear together in programs entitled "Three Centuries of American Song." Miss Nevin in costume will sing groups of songs by Francis Hopkinson, the first American composer, passing to the period of hoop-skirts and Stephen Foster, and ending with American composers of the present day. Mr. Milligan, who has done a vast amount of research work in the interests of early American music and who was the first one to bring to light and edit the Hopkinson songs, will play the accompaniments in addition to giving explanatory talks which will throw considerable light on the lives and works of these little known and, in the past, neglected composers.

Arrival of Nellie and Sara Kouns Postponed

Nellie and Sara Kouns, who have been singing in England since last spring, cabled their manager, Daniel Mayer, last week asking his permission to postpone the opening of their coming American concert tour until March 1, owing to many additional engagements booked for them in France. During February they will sing ten times at the Theatre des Champs Elysees, Paris, and will also give three operatic performances at Cannes on the French Riviera.

Four Stars at Next Biltmore Concert

The sixth Biltmore musicale will take place in the grand ballroom of the Hotel Biltmore, on Friday morning, January 21, at 11 a. m. The artists on this occasion will be Nina Morgana, soprano; Mischa Levitzki, pianist; Isolde Menges, violinist, and Jose Mardones, bass.

Stracciara Sings "Rachem"

Stracciari sang Mana-Zucca's "Rachem" at Rochester on January 18.

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SCHEDULE OF New York Concerts

Thursday, January 20 (Afternoon)	
National Symphony Orchestra	Carnegie Hall
<i>Mischa Levitzki, soloist.</i>	
Hambourg Trio and J. Campbell-McInnes	Aeolian Hall
Thursday, January 20 (Evening)	
New York Philharmonic Orchestra	Carnegie Hall
Singers' Club of New York	Aeolian Hall
Friday, January 21 (Morning)	
Biltmore Morning Musicales	Biltmore Hotel
Friday, January 21 (Afternoon)	
New York Philharmonic Orchestra	Carnegie Hall
Eleanor Brock	Aeolian Hall
Friday, January 21 (Evening)	
Albert Vertkamp	Carnegie Hall
Rudolph Ganz	Aeolian Hall
Saturday, January 22 (Afternoon)	
Cesar Franck Concert	Aeolian Hall
Helen Stanley, Ernest Hutcheson, Samuel Gardner and Emanuel Stoeber, soloists.	
Efrem Zimbalist	Carnegie Hall
Saturday, January 22 (Evening)	
David Mannes and Symphony Orchestra	Metropolitan Museum of Art
Daisy Jean	Aeolian Hall
National Symphony Orchestra	Carnegie Hall
<i>Mischa Levitzki, soloist.</i>	
Sunday, January 23 (Afternoon)	
New York Symphony Orchestra	Aeolian Hall
<i>E. Robert Schmitz, soloist.</i>	
New York Philharmonic Orchestra	Carnegie Hall
<i>Joseph Lhevinne, soloist.</i>	
Sunday, January 23 (Evening)	
Music League of the People's Institute	Cooper Union
Luisa Tetrazzini	Hippodrome
Monday, January 24 (Afternoon)	
Knight MacGregor	Aeolian Hall
Monday, January 24 (Evening)	
Rudolph Polk	Aeolian Hall
Alfred Cortot	Carnegie Hall
Tuesday, January 25 (Afternoon)	
Eleanor Reynolds	Aeolian Hall
National Symphony Orchestra	Carnegie Hall
Tuesday, January 25 (Evening)	
La Scala Orchestra	Metropolitan Opera House
Letz Quartet	Aeolian Hall
Chicago Symphony Orchestra	Carnegie Hall
Wednesday, January 26 (Afternoon)	
Olga Samaroff	Aeolian Hall
Erika Morini	Carnegie Hall
Wednesday, January 26 (Evening)	
National Symphony Orchestra	Carnegie Hall
Thursday, January 27 (Afternoon)	
Juan Reyes	Aeolian Hall
New York Symphony Orchestra	Carnegie Hall
<i>Fritz Kreisler, soloist.</i>	
Thursday, January 27 (Evening)	
Grace Kerns	Aeolian Hall
New York Philharmonic Orchestra	Carnegie Hall

First Motion Picture-Musical Conference in New York

The first National Conference of Motion Picture and Musical Interests will be held at the Hotel Astor in New York City from January 24 to 26. Addresses will be made by Samuel Rothafel, "Picture Showmanship Through Music;" John C. Freund, "The Musical Fraternity Becomes the Ally of the Picture Theater;" Maurice Barr, "Standardization of Music for the Film;" Ernest R. Voigt, "Picture Music and Musicians of the Future;" Joseph C. Breil, "The Complete Music Score;" Nat W. Finston, "The Grand Opera Film;" M. Winkler, "The Music Cue Sheet;" C. M. Tremaine, "How Music Development Can Be Linked With the Picture Theater;" A. F. Adams, "The Coming of the Musical Agencies for Picture Theaters;" Leonard Lieblich, "What the Picture Industry Can Get from the

Musical Art and Vice Versa;" Hugo Riesenfeld, "The Motion Picture Impresario;" Joseph Weber, "What the Musical Union Has to Suggest to the Picture Industry;" Edward L. Hyman, "Musical Interpretation;" Albert Parker, "The Producing Director and Music;" A. F. Oberndorfer, "What Two Million Club Women Have to Say to the Picture Industry;" Winifred Stoner, "Women and Motion Picture Music;" Harry M. Prince, "Acoustics;" Richard Henry Warren, "How the Organist Can Be Most Useful to the Picture Theater;" W. G. Stewart, "How Far a Picture Theater Should Go in Allying With Other Musical Activities;" Fred Stark, "Music and Pictures in the South." In addition, there will be several music programs, round table discussions, brief talks by prominent musicians, some songs in costume by Winifred Marshall, soprano, etc. Some time during the conference the Chicago Opera Association will hold a special rehearsal with the leading stars, as a tribute to the Motion Picture Musical Conference.

Florence Chambers Wins Organ Post

Florence Chambers, the pianist, organist and coach for singers and stringed instrument players, has won an excellent position as organist of a prominent church of Greater New York. There is always a mighty competition for the post of organist of a New York church, so her success is all the more remarkable.

She played accompaniments at a recent meeting of the Galaxy Club, and received letters of thanks for her fine work. Mme. Chambers' specialty is interpretation of Polish works, for which she is finely qualified, having lived in Poland for some years; there she was the pupil of the great Michelowski, teacher of Paderewski.

John Hand Opens Hamilton Y. W. C. A. Series

The Young Women's Christian Association of Hamilton, Ohio, has included in its activities the fostering of music and other arts. This is the first season to try the undertaking, and the series was opened by John Hand, tenor, and the concert was a most successful one from every standpoint. Carol M. Simmons, general secretary of the association, wrote Mr. Hand's manager as follows: "Our audience was very enthusiastic. Mr. Hand certainly won the approval of all who heard him. His width of range and depth of feeling made the audience realize it was hearing a singer of no mean note. We are certainly glad we were able to have Mr. Hand."

Daisy Jean's Debut Program

Daisy Jean, who makes her New York debut on the evening of January 22 at Aeolian Hall, is a young Belgian cellist of considerable note abroad, where she has played under the direction of Nikisch, Otto Lohse and Hans Richter. She began her public career at the age of ten and won the highest conservatory honors at fifteen. Her program is as follows: Sonata, Handel; concerto, Saint-Saëns; "Kol Nidrei," Max Bruch; menuet, Debussy; "En Bateau," Debussy; allegro appassionata, Saint-Saëns; rhapsodie, Popper.

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Eleanor Reynolds to Sing in New York

Eleanor Reynolds, American contralto who has just returned from Europe, will be heard at her first New York recital on Tuesday afternoon, January 25, at Aeolian Hall, assisted by Coenraad V. Bos. For the last seven years Miss Reynolds has lived in Europe, where she has made a name for herself as a concert and opera singer. She appeared recently at some of the Mahler festivals in Vienna and attracted much interest through her rich contralto voice, free and full in all parts of its extensive range. Her high notes are brilliant and her delivery shows intelligence and warmth of feeling for expression.

Mellish Sings "Ma Lil' Sunflower"

When Mary Mellish, soprano of the Metropolitan Opera Company, appeared in a recital at Springfield, Mass., on November 21, she scored a big success, with Rudolph Gruen at the piano. Among the numbers offered that made an appeal upon the responsive audience was Frederick W. Vanderpool's "Ma Lil' Sunflower."

Rosen Scores with Los Angeles Symphony

Telegraphic reports from Los Angeles tell of sixteen recalls for Max Rosen after his playing of the Tchaikovsky concerto with the Los Angeles Symphony Orchestra.

Maude Albert at Rotary Banquet

Maude Albert appeared as soloist at the Rotary Club banquet in York, Pa., on Wednesday evening, January 19.

WHAT THE JURY THINKS

La Scala Orchestra, January 3

Globe
From beginning to end of the concert last evening the playing was that of a virtuoso body. The balance of tone, the precision of attack and release, the instant response to the conductor's wishes, were such as one could expect of an orchestra of capable musicians picked and drilled by Arturo Toscanini. And the resiliency of this band and its exquisite alertness were comparable to the Boston Symphony Orchestra under Dr. Muck.

Evening Post
The Scala Orchestra cannot be said to equal in make-up our own best organizations. To note only one important detail, the best of all players of woodwind instruments (flutes, clarinets, oboes, bassoons) are Frenchmen, and in our leading orchestras (following the lead of Major Higginson) these players are usually Parisians. The Scala Orchestra has nothing to match them.

Joseph Schwarz, Baritone, January 3

Times
Mr. Schwarz has a baritone voice of really fine and somewhat light quality, well equalized throughout its range, which is rather high, and in its higher tones verging almost upon a tenor timbre. His technique is finished, his phrasing artistic, and his management of breath such as to enable him to achieve excellent results in this particular. His singing was controlled by an obviously musical feeling. He sang the air by Handel with breadth and dignity; there was significant expression in his delivery of the two operatic airs.

World
His big voice, however, is not always skillfully used and the production is a variable quantity.

Telegram

With all of the faults of the conventional German opera singer, Mr. Schwarz combines a very serviceable natural voice. To be sure he produces his tone in many ways, coloring it with too great freedom. In fact, his singing, as in the case with many German singers, does not flow. There is seldom such a thing as a legato to be found in it. No doubt he could sing smoothly if he tried, but he does not. Most of his intervals, of greater length than one tone, are glided into, after the manner of countless Teutonic trained baritones and tenors. These things are all very well in Central Europe, where they are admired, but if Mr. Schwarz is to have a strong following here, he will probably find it necessary to pay more attention to style.

Jose Mardones in "Carmen," January 5

Evening Globe
The Spanish base, as every operagoer knows to his delight, possesses a glorious voice and can sing. As a result the entrance air of the torero was really sung last night.

Herald
Mr. Mardones essayed the role of Escamillo, which was certainly not intended for a bass. But he sang the torero song very loudly, and looked a gallant figure in bull ring costume.

Gustave Tinlot, Violinist, January 5

Evening Journal
Mr. Tinlot's fine-grained tone and comprehending musicianship have often been noticeable in the performances of the Symphony Orchestra, and particularly when exacting solo work was to be done. Yesterday these things were naturally more plainly to be observed; it was to be gathered that Mr. Tinlot had sustained power and beauty in this tone and that he has the knowledge and the technique of an able and vigorous player.

Evening Sun
Mr. Tinlot is an accomplished musician. His many assets include suppleness and agility. His tone, however, is by no means full voiced or ruddy, and his lapses from pitch are not infrequent.

Arnold Bax's "In the Faery Hills," Played by Boston Symphony, January 6

Times
Bax's music was of arresting beauty, wistful, ghostly, demonic, at the same time that it was curiously strong, coherent in harmony and powerfully based in the folklore of Ireland.

Evening Globe
The Bax piece, which was done for the first time in New York, is like so much other music that sets out to be supernaturally agreeable, distinctly tiresome in the hearing.

Daisy Kennedy, Violinist, January 10

Tribune
On her first appearance she won admiration for her fine freedom of style and distinguished herself as a player of personality and poise.

Times
It (Brahms) was interesting to hear, and Miss Kennedy played it with much force and intensity. She did not wholly equal her first recital in the quality of her performance in the rest of her program, which included Beethoven's romance in G, a transcription of Schumann's "The Fountain" (originally for piano duet); the chaconne from Bach's D minor solo suite, Bach's "Scottish Fantasy" and a group of shorter pieces. Miss Kennedy's striving for tone resulted at times in crudeness and rudeness; nor was her intonation so accurate as it was in her previous appearance.

Seidel with Daniel Mayer

Toscha Seidel, the violinist, has signed a contract with Daniel Mayer to appear under his management during the season 1921-22.

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